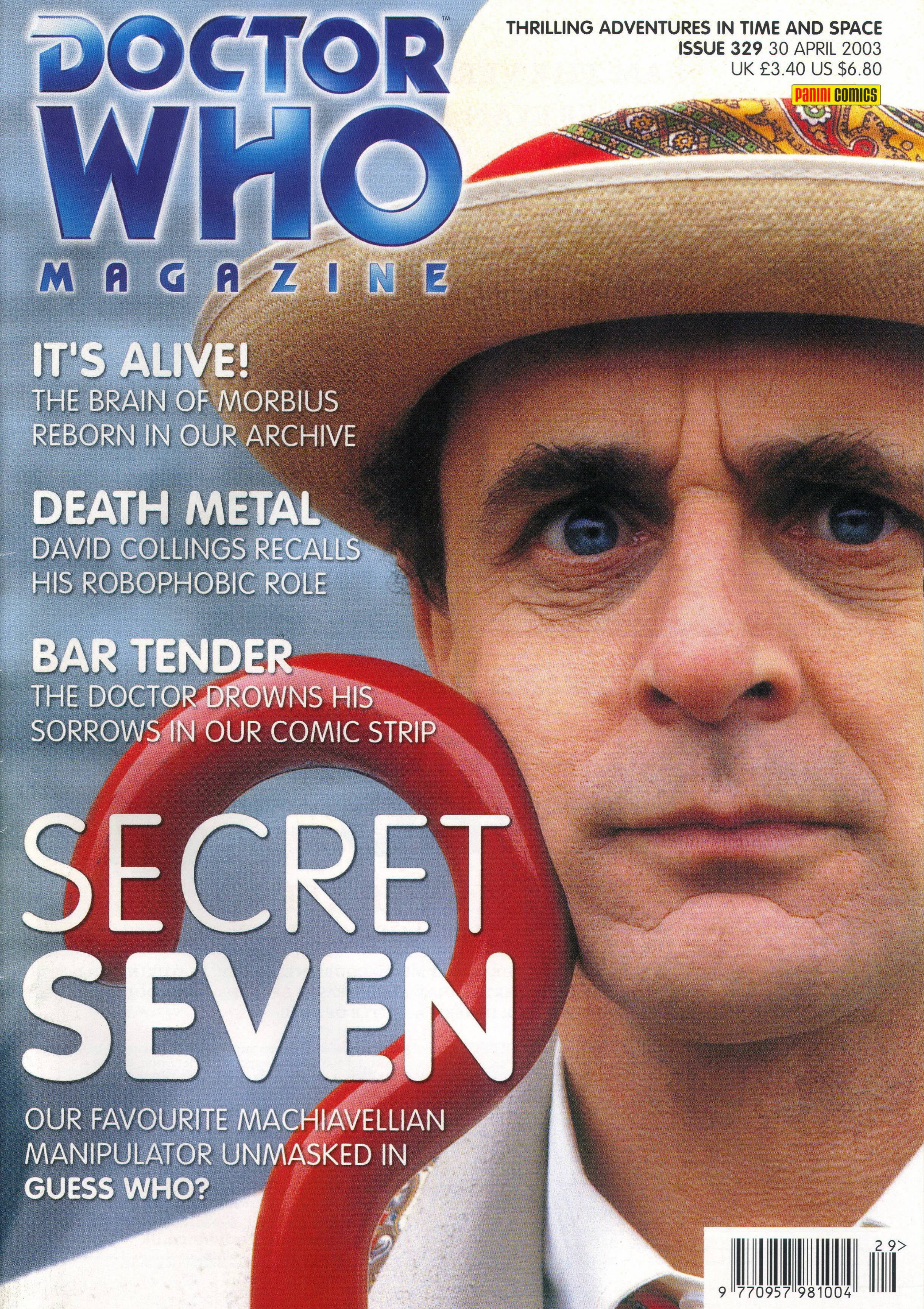
DOCTOR WHO MAGAZINE

THRILLING ADVENTURES IN TIME AND SPACE
ISSUE 329 30 APRIL 2003
UK £3.40 US $6.80
PANINI COMICS



IT'S ALIVE!
THE BRAIN OF MORBIUS REBORN IN OUR ARCHIVE

DEATH METAL
DAVID COLLINGS RECALLS HIS ROBOPHOBIC ROLE

BAR TENDER
THE DOCTOR DROWNS HIS SORROWS IN OUR COMIC STRIP

SECRET SEVEN
OUR FAVOURITE MACHIAVELLIAN MANIPULATOR UNMASKED IN **GUESS WHO?**

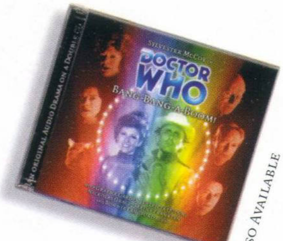
“I AM THE VERY MODEL OF A GALLIFREYAN BUCCANEER!”

COLIN BAKER & MAGGIE STABLES

IN

DOCTOR WHO
NEKROMANTEIA
ALSO AVAILABLE

DOCTOR WHO™



AND THE PIRATES

OR THE LASS THAT LOST A SAILOR

ADVENTURE ON THE HIGH SEAS FROM THE PEN OF MISS JACQUELINE RAYNER. FEATURING BILL ODDIE AND THE SONGS OF MESSRS GILBERT & SULLIVAN. RELEASED APRIL 2003 ON DOUBLE CD. YO HO HO AND, INDEED, A BOTTLE OF RUM!

ORDER FORM

PLEASE SEND ME ____ COPIES OF **DR WHO AND THE PIRATES** (RELEASE 43) @ £13.99 (£15.50 OVERSEAS) EACH, INC P&P. DELIVERY WITHIN 28 DAYS OF RELEASE

I WOULD LIKE TO SUBSCRIBE TO:

☐ 6 STORIES AT £70 **SAVE £14**! (£79 OVERSEAS)
☐ 12 STORIES AT £140 **SAVE £28**! (£158 OVERSEAS)

STARTING WITH RELEASE NUMBER ____

BIG FINISH

NAME ______________________ ADDRESS ______________
____
______________________________ POSTCODE ______________

PLEASE PHOTOCOPY THIS FORM OR PROVIDE ALL DETAILS ON PAPER IF YOU DO NOT WISH TO DAMAGE THIS MAGAZINE

AVAILABLE FROM SELECTED BRANCHES OF OTTAKAR'S AND HMV AND SPECIALIST SHOPS SUCH AS 10TH PLANET, GALAXY 4, FORBIDDEN PLANET AND BURTON BOOKS.
OR BUY DIRECT FROM BIG FINISH VIA MAIL ORDER!

SUBSCRIPTION DEAL!

SUBSCRIBE TO BIG FINISH'S **DOCTOR WHO** AUDIO DRAMAS AND RECEIVE **SIX PLAYS FOR THE PRICE OF FIVE!**

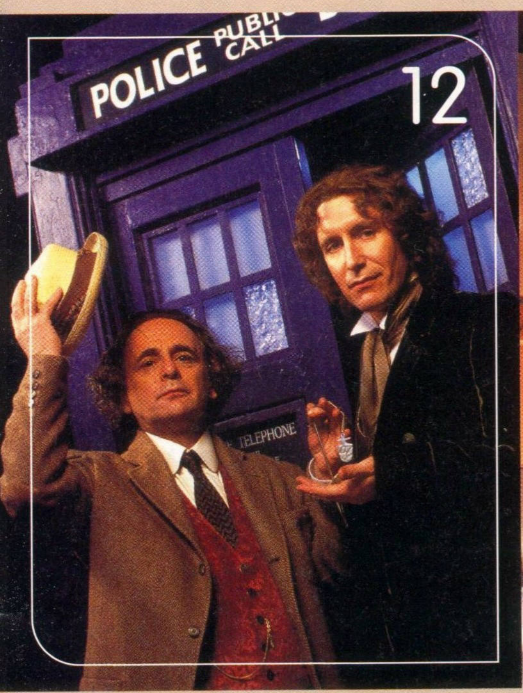
CHEQUES PAYABLE TO: BIG FINISH PRODUCTIONS LTD
P O BOX 1127, MAIDENHEAD, BERKS, SL6 3LN
CREDIT CARD HOTLINE TEL: 01628 82 91 40 FAX: 01628 82 83 13

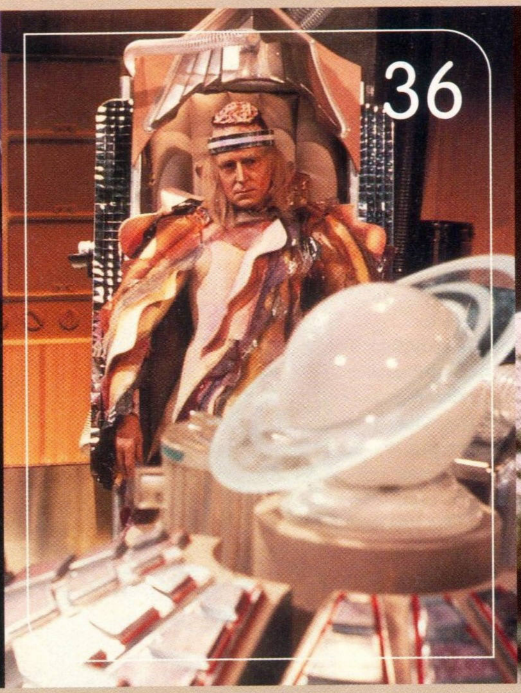
SECURE ONLINE ORDERING AVAILABLE AT
www.doctorwho.co.uk

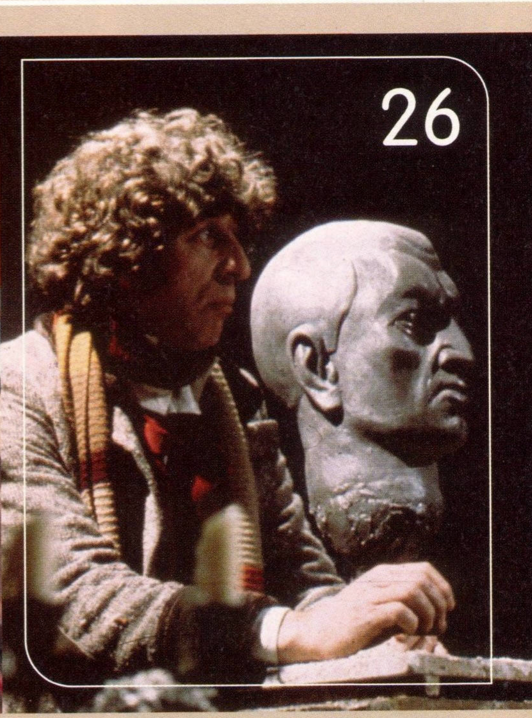
Doctor Who and **TARDIS** are trademarks of the British Broadcasting Corporation and are used under license.
Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd. Cover by Lee Binding

DWM 329

"OH, WHAT A TERRIBLE WIG!"







FEATURES

12 HAPPY ENDINGS?
He's been grumpy, happy, dopey, bashful – but always Doc! In the final chapter of Gareth Roberts' **Guess Who?** it's off to work for number Seven (who proves to be far from snow white) but can the Eighth Doctor live happily ever after?

18 THE PUB TIME LORD
The Doctor tries taking a break from all his worries but finds trouble all the same in one-off comic strip **Where Nobody Knows Your Name** by Scott Gray and Roger Landridge. Go on, just come for one ...

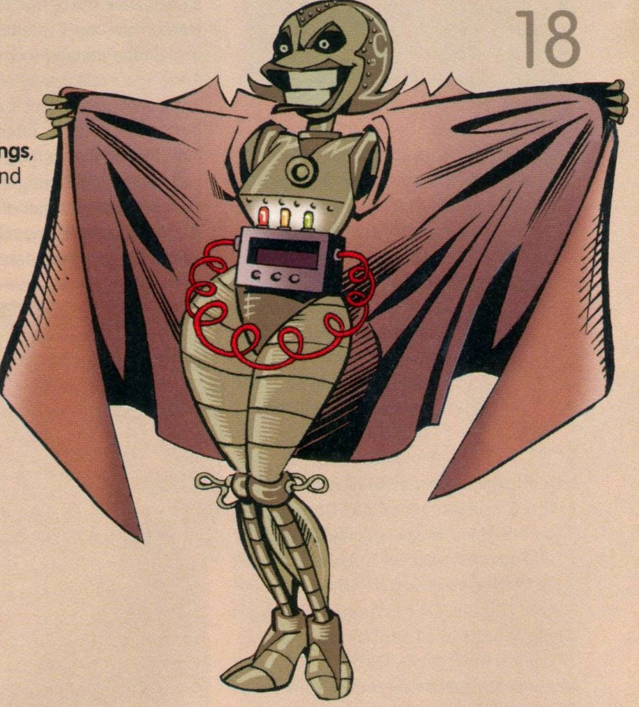
26 HEADS UP!
Andrew Pixley invites us to come up to the lab and see what's on the slab in a mind-bending Archive of macabre mish-mash monster-medley **The Brain of Morbius**!

36 I, ROBOT
Marking his return to Kaldor City, robophobic Poul, alias **David Collings**, talks to **DWM** about Voga, Vocs and playing undead ...

46 EX-TERMINUS!
Fantasy female Liza Goddard takes **DWM** on a trip back in time to relive lepers, lycra and lots of lacquer in 1983's **Terminus**!

REGULARS

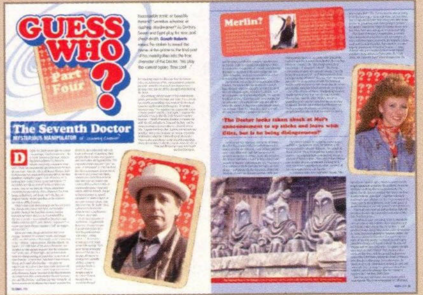
04 GALLIFREY GUARDIAN
06 **DW**MAIL
08 COMING UP ...
34 THE TIME TEAM
40 **DW**M REVIEWS
49 THE WEB PLANET
50 IT'S THE END, BUT ...



DOCTOR WHO
1963-2003

DRESSED TO KILL

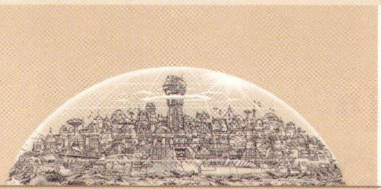
Fearsome pirate? Freedom fighter? Or fashion disaster? "It seemed like a good idea at the time," Terminus star **Liza Goddard** tells Benjamin Cook ...



The Seventh Doctor
MYSTERIOUS MANIPULATOR

"The Doctor looks taken aback at Mel's announcement to up sticks and leave with Glitz, but is he being disingenuous?"

"I think Martin Bashir should be the new Dr Who. He could spend a year befriending the monsters before shafting them on national televison."



GALLIFREY GUARDIAN

OTHER NEWS...

TENTH PLANET GOES MISSING ... AGAIN

Chris Achilleos, the artist who painted many of the *Doctor Who* novelisation covers for Target Books during its heyday, is compiling an archive of high resolution images of his work. Unfortunately he has been unable to track down his original artwork for *Doctor Who and the Tenth Planet*. Chris is currently enquiring within *Doctor Who* fandom to find the illustration. He is also seeking the back cover artwork for *The Tenth Planet*, and will re-imburse the owner for photographic costs. If any **DWM** readers are able to help Chris, please contact us at the editorial address.

NO MORE MINIATURES

Media Collectables, the company that produces miniture *Doctor Who* figures, has not had its licence renewed by the BBC [see story on p5]. The company ceased production of new figures at the end of March.

UNBOUND UPDATE

Titles for all six plays in Big Finish's *Unbound* range of audio adventures have been announced. Following *Auld Morality* – starring Geoffrey Bayldon as the Doctor, with Carole Ann Ford and Derren Nesbitt [pictured] – will be June's *Full Fathom Five*, then *Sympathy for the Devil* (previously *The Last Stand*) in July, *Exile* in August, *"He Jests at Scars ..."* in September and *Deadline* in October. **DWM** expects more casting news from *Unbound* next issue, but meanwhile *'Allo 'Allo*'s very own Herr Flick, alias Richard Gibson, is confirmed for a role in July's Seventh Doctor play, *Flip Flop*.

CRUISING AROUND

Down To Earth's *Doctor Who* riverboat cruise [*Gallifrey Guardian* 328] has moved. It will now take place on Sunday 8 June, from 10am-5pm. Contact 10th Planet on 020 8591 5357 for credit card bookings and guest updates.

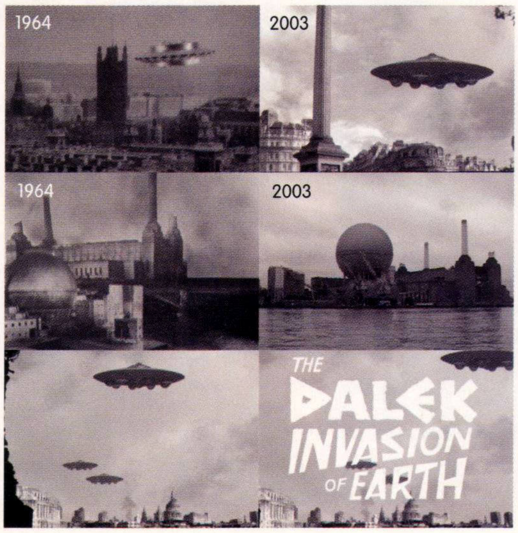
EXCLUSIVE! 1964 HARTNELL CLASSIC NEXT UP FOR DVD RELEASE

DALEK INVASION OF DVD!

BBC Worldwide has officially confirmed to **DWM** that the third DVD release of *Doctor Who*'s anniversary year will be 1964's *The Dalek Invasion of Earth*, the story which saw the show's most popular villains become masters of Earth in the 22nd century.

As with last year's *The Aztecs* release, original companions William Russell (Ian) and Carole Ann Ford (Susan) team up with producer Verity Lambert to provide a commentary track for all six episodes, this time joined by director Richard Martin, and by Big Finish producer Gary Russell acting as moderator. The story has been meticulously remastered and given a VidFIRE makeover by the BBC's Restoration Team. Although most of the story exists on 16mm film, the fifth episode, *The Waking Ally*, has been taken from a 35mm film recording negative and the result should look particularly impressive.

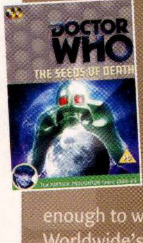
One unique feature of the story will be the option to view it with new CGI effects in a similar manner to 2001's *Ark in Space* release. Special effects wizard Mike Tucker has designed a new effect for the Dalek saucer [above] with a 'retro feel', which is intended to reflect what the saucer might have looked like in 1964 if the production team of the time had had a bigger budget to play with. The finished effect closely resembles that of the Dalek saucers seen in the 1960s TV21 Dalek comic strips. In addition, certain other visual effects have been updated, including the shot of a derelict Battersea Power Station [pictured].



Other special features on the disc include *Talking Daleks*, a look at the creation of the Dalek voices, including interviews with the actors who played them; *Now and Then*, a documentary comparison of how the locations used in the story have changed since 1964; *Future Memories*, a 45-minute film in which actors Bernard Kay (Tyler), David Graham (Dalek voices), Peter Fraser (David Campbell) and Nick Evans (Dalek operator), reminisce about the story; *Future Visions*, an interview with the serial's designer Spencer Chapman, including rare clips and photographs; *Script to Screen*, a graphical representation of how cameras moved around the studio to track the action; an extract from *Blue Peter* with Valerie Singleton making Dalek cakes; a clip from the 1965 comedy series *The Wayne and Shuster Show* featuring a Dalek and other *Doctor Who* props; 'clean CGI' clips; two original BBC1 trailers for the story; the full BBC Radio play *Whatever Happened to ... Susan Foreman?* which revealed what happened to the character (here played by Jane Asher) after she left the Doctor; an animated title card; a specially-recorded extras disc introduction; and the usual production notes and photo gallery.

The DVD will be a double-disc set, though no official release date has yet been set. **DWM** will be chatting with the Restoration Team about the serial's extensive remastering in an upcoming issue.

WIN SOME FOAM!



"I'm a genius!" Doctor Who boasts to a couple of Ice Warriors who are out to kill him. Well that's as maybe, chum, but would he have been clever enough to win a copy of BBC Worldwide's DVD of *The Seeds of Death* (worth £19.99) in our sssuper competition? For your chance to do just that, send us the correct answer to this question ...

What is the name of the scientist who helps Dr Who defeat the Ice Warriors in **The Seeds of Death**?

Is it [a] Gia Kelly; [b] R Kelly; or [c] Kelly Osbourne?

If you think you know the answer, then send it on a postcard marked THAT'S MY WIFE'S SODA STREAM to the editorial address by 1 May.

MEET THE NEW SHIP'S CAT!

Telos Publishing has announced details of its *Doctor Who* novellas range for the latter half of 2003. First up in July is *Fallen Gods* by writing team Kate Orman and Jonathan Blum, featuring the Eighth Doctor. September sees the release of Tara Samms' *Frayed*, which is set before the first television story and sees the First Doctor and Susan visiting a war-torn planet. *Eye of the Tyger* by Paul McAuley is currently slated for November. Also featuring the Eighth Doctor, *Tyger* is set in the 32nd century on a planet inhabited by a religious cult. This book will feature an introduction by fantasy author Neil Gaiman and frontispiece art by Jim Burns. Finally, December sees the Seventh Doctor and new companion Catherine (or 'Cat') persecuted as witches in Mike Tucker and Robert Perry's *Companion Piece*. Telos has also released plans for a spin-off series of novellas, *Time Hunter*, featuring Honoré Lechaseur and Emily Blandish who will be introduced in Daniel O'Mahony's *The Cabinet of Light*.

TELOS .co.uk

MORE BF AUDIO SCRIPTS ON THE WAY

Big Finish has confirmed the stories to be featured in the second volume of its *The Audio Scripts* range. The Fifth Doctor is represented by egyptian escapade *The Eye of the Scorpion*, while the Sixth faces double trouble in **DWM** poll-topper *The One Doctor*. Masterly mystery *Dust Breeding* is the Seventh Doctor's entry, whilst the Eighth Doctor nixes the Nimon in *Seasons of Fear*. In addition, the book will feature supplemental material including Gareth Roberts and Clayton Hickman's original rejected story synopsis, *Crossroads in Time*, plus a full script for Part One of Mike Tucker's abandoned story *Dark Rising*.

STYLE COUNSELLOR...

SPECIAL REPORT: As **Doctor Who** moves into its 40th anniversary year, BBC Worldwide has announced a new 'style guide' for the **Doctor Who** brand, and is actively looking for new licencees and "bright new ideas". **DWM** spoke to BBC Worldwide's head of global adult licensing, **Siobhan Williamson**, to ask her what the guide means for products during, and beyond, the anniversary ...

Why create a style guide and why now?

When I joined BBC Licensing as Head of Adult Brands 18 months ago, one of the first things I did was take a good look at the business in general and at *Doctor Who* specifically. Whilst the BBC has always had a small but steady *Doctor Who* merchandise business, I thought it could be more effectively managed (we weren't really doing as much with it as we could). I believe the brand still has a lot of potential and I was amazed that we'd never made a style guide before. The style guide is one of the most important tools for a licensor. It enables you to give your licensees a clear brand direction with artwork, logos, fonts, backgrounds and packaging guidelines; everything a manufacturer needs to get started.

But we needed a good business strategy as well and that meant reviewing the licensee base. The business as it existed just wasn't sustainable – it required a lot of input from the sales staff and didn't generate enough revenue to justify the time involved. So we've been through a painful process of deciding which licensees to keep and which ones to part with. We wanted to make sure that the fans were still being serviced with great merchandise, but we also recognised that we needed to broaden our market. The best way of doing that is to appeal to 30-somethings who grew up with *Doctor Who* but who aren't necessarily devoted fans. This way, *Doctor Who* licensing can be a going concern and the business remains alive.

It's not easy saying goodbye to people who have been loyal business partners for many years, but it's crucial to take a long-term view and develop the widest possible market. Hopefully we have struck the right balance between existing licensees and new, more "mainstream" partners. We're still working with key licensees such as Product Enterprise, Big Finish and, of course, Panini! There are some new people waiting in the wings that I think the fans will be pleased about. Watch this space!

What are the BBC's current plans for Doctor Who licensing?

Basically, to make the most of the 40th anniversary and to keep a thriving *Doctor Who* merchandise business going for as long as possible. Considering how much interest there still is in the brand, I have no reason to think it's going away any time soon.

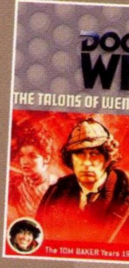
Will the fans like the style guide?

Some will, probably some won't – it's a case of not being able to please all the people all the time – but I hope the long-standing fans will appreciate the need to do something that appeals to a wider market.

So what does the style guide actually look like?

Well, naturally I think it's beautiful! And I've had very positive feedback from the people within Worldwide who have seen it. I'm really excited about the way it looks; it's contemporary and fun, yet reverential to the *Doctor Who* legend. It brings the whole thing right up-to-date.

WIN A RAT!



Devilish dummies, Menacing magicians and rubbish rats are all on show as the Doctor and Leela take a trip to Victorian London in the most eagerly-awaited DVD release yet, *The Talons of Weng-Chiang*. Courtesy of the lovely folks at BBC Worldwide, you could be in with a chance of winning one of five copies of this spangly double-disc set (now available from all good DVD stockists priced £19.99) if you can tell us the answer to the following mind-numbingly simple conundrum. We'll be worried for you if you can't ...

By what name was the Peking Homonculus better known?

Was it [a] Mr Sin; [b] Mr Tickle; or [c] Mr Bean?

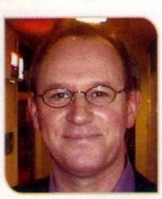
If you think you know the answer, then send it on a postcard or stuck-down envelope marked I'VE NEVER SEEN ANYTHING LIKE IT IN ALL MY PUFF! IT'S ENOUGH TO MAKE AN 'ORSE SICK! to the editorial address by 1 May if you please, guv'nor.

OUTSIDE THE SPACESHIP

Compiled by Dominic May

DAVISON'S AMBITION

Peter Davison [pictured] says he would like to play the Doctor again on screen. "I think I would, in 10 or 15 years time, if the opportunity arose," he told *The Stage*'s Phil Penfold. "I'd like to be a sort of William Hartnell-like Doctor." He also said he believed his career has been cyclical with him being "in and out of favour." Talking about an upcoming US cruise convention he quipped, "The ship goes from Los Angeles in California and then down the Mexican coast and then returns and everyone on board is a *Doctor Who* maniac. Why I agreed is just beyond me – I wonder if I'm going to feel trapped. I rather suspect that I might." On 31 January, Davison became the latest Doctor to be submitted to a *Dead Ringers* phone call from Jon Culshaw. This time 'Tom Baker' was concerned about preventing regeneration into **Martin Jarvis**, while a **Jon Pertwee** impression from Culshaw also ensued. Davison also appeared on Channel 4's *V Graham Norton* on 6 March armed with a remote-controlled Dalek.



SYLV MAKES MORE NOISE

Sylvester McCoy featured on BBC London's *Danny Baker Show* on 17 January where he covered topics such as exploding cotton wool, working with Ken Campbell and the good Doctor himself. Dates for the second half of his tour in *Noises Off* are: week commencing 31 March – Regent Theatre, Hanley, Stoke-on-Trent (Box Office 01782 213800); w/c 7/4 – New Victoria Theatre, Woking (b/o 01483 761144); w/c 14/4 – New Theatre, Cardiff (029 2087 8889); w/c 21/4 – Richmond Theatre (020 8940 0088); w/c 28/4 – Malvern Theatre (01684 892277); w/c 12/5 – Theatre Royal, Plymouth (01752 267222); w/c 19/5 – Swan, High Wycombe (01494 512000); w/c 2/6 – King's Theatre, Glasgow (0141 2877000); w/c 9/6 – His Majesty's Theatre, Aberdeen (01224 641122); w/c 16/6 – Milton Keynes Theatre (01908 606 090); 2 w/c 24/6 – Birmingham Repertory Theatre (0121 236 4455).

FRAZER BECOMES A HARDY BOY

Frazer Hines, who has recently completed a short run as Mike Harrington in the Brian Clemens/**Dennis Spooner** play *Anybody for Murder?*, kicks off a tour of Thomas Hardy's *Far From the Madding Crowd* as Farmer Boldwood from 14 April at the Brechin Theatre (Box Office 01356 624218). Other dates include: week commencing 21/4 – Key Theatre, Peterborough (01733 552 439); w/c 28/4 – Epsom Playhouse (01372 742 555); w/c 1/5 – Palace Theatre, Mansfield (01623 633 133); w/c 12/5 – Lyceum Theatre, Crewe (01270 537 333); w/c 2/6– Arts Theatre, Cambridge (01223 503 333) or Devonshire Park Theatre, Eastbourne (01323 412 000); w/c 9/6 – Buxton Opera House (08451 272190); w/c 16/6 – Brewery Arts Centre, Kendal (01539 725 133); w/c 23/6 – Towngate Theatre, Poole (01202 685 222); w/c 30/6 – Wilde Theatre, Bracknell (01344 484 123); w/c 3/7– Courtyard, Hereford (01432 359 252); w/c 10/7 – Theatre Royal, Winchester (01962 843 434); w/c 28/7 – New Theatre, Cardiff (029 2087 8889). Subject to any television commitments, he will also embark on a second tour with the play between September and November.

WENDY REVISITS SATAN

Wendy Padbury attended a screening of her 1970 film *Satan's Skin*, in which she appeared as Cathy Vespers alongside **Anthony Ainley**, at London's Cine Lumiere on 22nd March as part of *The Flesh and Blood Festival*.

HITCHHIKER MOVIE BLOW

Jay Roach has decided not to go ahead with filming **Douglas Adams'** *The Hitchhiker's Guide to the Galaxy*. Apparently the film was close to be greenlit when the director pulled out and the producers are now looking for a replacement who will "be happy to recreate Douglas Adams' vision of the story and not overpower the film with his or her own outlook on it." Radio 7 remembered Adams on 2 March and ran the entire *Hitchhiker* radio series, while *Hitch-Hiker: A Biography of Douglas Adams* by M J Simpson (Hodder & Stoughton) was published on 3 March.

WRIGHT AND FAIR

The TV Movie's BBC Worldwide executive producer, **Jo Wright**, has resigned as Talkback Productions' Head of Drama. **Hannah** 'Highlanders' **Gordon** is currently Mrs Higgins in *My Fair Lady* at the Theatre Royal, Drury Lane.

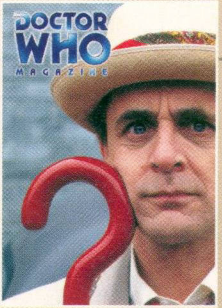
DID YOU MISS?

Peter Purves spoofing his insurance adverts on *The All New Harry Hill Show*; **Jean Marsh** on Channel 4's *Bremner, Bird and Fortune*; **Kate O'Mara** on ITV's *It Shouldn't Happen to... a TV Actor*; **Stephen Wyatt's** *After Dark: Party Animal* on Radio 4; **Sarah Hellings** directing *Midsomer Murders*; **David Gooderson** as a minister in *Footballer's Wives*.

OBITUARY

Alan Johns, who played Ted Rogers in *The Tomb of the Cybermen*, died on 19 December aged 58. **Stephen Whittaker**, who was Craftsman Weams in *The Web of Fear*, died on 7 February aged 55.

EDITOR'S **LETTER**



Oooh, hello. It's going to be a subdued editorial this month because I'm still suffering the after-effects of jet-lag, having spent a few days swanning around rainy Los Angeles at the Gallifrey convention. Oh the things I do for **DWM**!

I suppose there must be a fair number of you out there who've never 'done' the convention thing, and to whom the very thought of spending a weekend in a hotel with hundreds of like-minded afficionados would come just below 'drinking battery acid' on your list of things to do before you die.

Well pish and tush to that!

It's *Doctor Who*'s fortieth birthday this year and I want each and every one of you to doll yourselves up in your Sunday best and get along to one of the half-million or so events taking place during 2003. Trust me on this one (you can check the photo on page 35 to see what an honest face I have), you'll have an absolute ball. Just the other day my friends and I were discussing when we first met one another, and for me it all led back to a Manopticon convention in early 1996. TV Movie fever was in the air and to little me, a convention virgin (stop it), it all seemed like the most exciting thing in the world. Seven years on from that fateful weekend and I'm king of **DWM** – so just think where you could be by 2010 if you were to pop along to Panopticon this year! Acapulco if you're lucky ...

> "I want each and every one of you to doll yourselves up and get along to a convention!"

Anyway ... after all that nonsense, we've some sad news to end on. Our newest recruit, Conrad Westmaas (that hunky one running up some stairs and pulling an 'oooh' face in the Clairol Herbal Essences ads), is moving on to become a full-time thesp, since his shampoo-related shenanigans have kept his agent's phone ringing red hot since Christmas. It's been fantastic to have him at Panini Towers for the past few months, but who are we to stand in the way of roaring crowds, smelly greasepaint and other actorly clichés? He'll be greatly missed around here (especially by the *Sindy Magazine* crowd – very popular with the ladies, our Mr Westmaas) and we fully expect – nay *demand* – that a megabucks Hollywood picture deal is in place before the end of the year. Then he can ask them to bring back *Doctor Who* as part of his 'rider'. Good luck, my dear ...

So, join us in four weeks when we unveil the *new* new assistant – I asked him whether he wanted a promotional photoshoot in Hammersmith Park but he didn't seem keen. I'd chosen such a nice pair of hotpants for him, too ...

Clay

EDITOR CLAYTON HICKMAN
AN ACTOR'S LIFE FOR ME CONRAD WESTMAAS
DESIGNER PAUL BURLEY

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Richard Bignell, David Bishop, Rebekah Brammer, Liam Brison, Tony Clark, David Collings, Robert Dick, Jeff Elston, Jamie Feather, Emma Gillett, Liza Goddard, Derek Handley, Alice Hendry, Alison Lawson, J Shaun Lyon, Andy Marriott, Jonny Morris, Jacqueline Rayner, Justin Richards, Michael Richardson, Steve Roberts, Julie Rogers, Jim Sangster, Tom Spilsbury, Rob Stradling, Neil Taylor, Mike Tucker, Nick Walters, BBC Worldwide, BBCi and Big Finish.

DISPLAY ADVERTISING
LISA PALFREY AT **ESSENTIAL MEDIA**: 020 7405 7577

Doctor Who Magazine™ Issue 329. Published by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv. *Doctor Who* logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. This issue's colour scheme: Peter's Coat. Newstrade distribution: Marketforce (UK) Ltd, 020 7907 7728 Subscriptions: MRM, 01858 410510. ISSN 0957-9818

DWMAIL, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

DWMAIL

THE CUTTING EDGE

It's very rare that I feel moved to write to your letters column, but Jonathan Morris' article [**DWM** 327] on the NVALA (or MediaWatch as it's now apparently been rebranded) was so jaw-dropping that it almost did me an injury! I honestly can't recall reading a worse conceived or argued article appearing in any previous **DWM**. I have no objection in principle to the idea of a piece that re-evaluates the views of the NVALA (ludicrous though I consider them to be). The problem is that Jonathan seems to have bought into those views completely and unquestioningly, without subjecting them to any proper scrutiny. The result is that his article comes across more as a piece of propaganda than a proper analysis, and seeks to legitimise a load of hoary old nonsense the like of which I recall being comprehensively debunked in far more cogent fanzine articles some 20-odd years ago. Surely we should have moved on a bit since then? Had this article appeared a couple of months later, I would have assumed it was an April Fool, but sadly I get no sense that Jonathan's tongue was anywhere near his cheek.

STEPHEN JAMES WALKER
VIA EMAIL

I was impressed by your devoting several pages to an article which in the main was very critical of *Doctor Who*, namely *The Mary Whitehouse Experience* (who comes up with these titles, guys?). It was a very well thought-out, well put together piece, but I would question some of the comments by John Beyer, particularly in the 'Video Nasties?' section. By the time *Dragonfire* aired, there surely can't have been a child in the country who hadn't seen the much more graphic climax to *Raiders of the Lost Ark*. Nevertheless, I'm greatly impressed to see such a thought-provoking article take precedence in the magazine – particularly as it maturely examines the issue, rather than taking 'the party line' that Mary Whitehouse was wrong. A good reappraisal of the subject. Keep up the good work!

ANDREW CURNOW
DEVON

The Mary Whitehouse Experience shows up writer Jonathan Morris as being very naive. Under the guise of protecting children, Mary Whitehouse and her followers sought to impose their own reactionary morality on British society. Her aims were often nakedly political and her methods despicable, marshalling witch hunts, hate campaigns and private legal action to suppress anything that offended her sense of supposedly 'Christian' morality. In places, the article seems to tumble Beyer – his rant running across pages 29-30 and his apparent failure to spot the joke clip from *The Creature from the Pit*. But what a shame that Jonathan Morris eventually falls into the trap of suggesting that, because *Doctor Who* broke the guidelines at times, it somehow makes Mary Whitehouse 'right'. He's given this odious crackpot and her followers a dignity and a legitimacy that they should be denied.

KATE HALPRIN
VIA EMAIL

The knee-jerk reaction of most *Doctor Who* fans, including myself, is to dismiss the views of the NVALA as puritanical and out of touch – indeed, if all of their complaints were upheld and programme makers had been obliged to produce series that could not affect or trouble viewers on occasion, TV would have been a poorer place. However, looking at today's television, dramas and comedies have a story to tell but advertisers increasingly use sexual images in an unpleasant and negative way and there is an insidious levelling of standards in TV that is very adult in tone whether it be late night or Saturday morning. One wonders if a few stricter guidelines might not have been a bad idea ...

DARYL JOYCE
CHIPPING NORTON

"Violence is harmful" says NVALA's Jonathan Beyer. Well, real violence is, yes. But is 'fake' violence? Especially *Doctor Who* fake violence! Again, all I can say is it never harmed me. Real violence did. Real violence made my life miserable. Real violence led to me considering never going to school again. Then I learnt that being clever and quick-witted can get you out of tricky situations without a fist being raised. More importantly, I learnt that there's nothing actually wrong with being different from everyone else – being an outsider is actually cool. *That* is the influence *Doctor Who* had on kids.

DAVID KENNEDY
INVERNESS

The Mary Whitehouse Experience was a fresh look at an old idea, and was particularly apt, as violence is still a problem in *Doctor Who*. I have been very impressed with the quality of the Big Finish audio adventures, however, I believe that some audios suffer from too much violence. *Jubilee* is a textbook example; a superb story is marred by a grotesque third episode, which probably would have looked silly on TV but is very disturbing on audio. This contrasts with the violence at the end of Part One, which was skilfully achieved. The concern isn't whether or not this is frightening, to children or anyone, the concern is one of quality and believability. Firstly, such grotesque, visceral, blood-and-guts violence has rarely been a part of *Doctor Who* on television, and its appearance often detracted from the impact of the programme. An Ogri chasing the Doctor relentlessly through the woods is far more terrifying than Kane's face melting. The former echoes the great suspense thriller, while the latter evokes the cheap horror flick. Honestly, does any Big Finish subscriber actually enjoy listening to the sound of blood and guts spilling on the floor? I certainly don't.

JASON SHRON
BIRMINGHAM

The amazing response to this article – including gushing praise, full-on 'ban this filth' rants, and calls to 'censor' it altogether (oh the pain ...) – suggests that the 'violence in *Who*' debate is far from dead and buried.

THIS IS OUR YOUTH

After reading the letter from Luke Carey [DWM 327] who thought he must be the youngest *Doctor Who* fan, I felt I must write and tell you that I have been a fan since I was two years old and I am now 12! My brother (9) is also a huge fan and we have 105 *Doctor Who* videos between us! I look forward to DWM every month – my favourite part is *The Time Team*. My favourite Doctors are Troughton and Tom Baker and my favourite stories are *The Mind Robber*, *City of Death* and *The Caves of Androzani*.

MAXIM SOROKOPUD
WEYMOUTH, DORSET

I'm a 13 year-old lad who loves *Doctor Who*. At the school I go to, a teacher, Mrs Lane, loves it as well so we have made a small bond! My favourite Doctors are William Hartnell, Patrick Troughton and Peter Davison. Some of the best stories are *The War Games*, *The Dalek Invasion of Earth* and *Earthshock*. I can't wait until we get a new series!

SAM THOMPSON
HURLEY, WARWICKSHIRE

When I recently showed my nine-year-old nephew and six-year-old niece some old Tom Baker stories, I honesty didn't know what they would think – being kids who were more into the modern special effect wizardry of *Harry Potter* and *The Lord of the Rings*. Yet when it came to showing them *Pyramids of Mars*, they were on the edge of their seats. My niece watched the Mummies through her fingers and even my nephew jumped when a guard sprang out to seize Sarah! They both loved the show so much they kept asking me to show them another one, and all this from a programme that ended before either of them – or even I – was born!

VANCE BROWN
VICTORIA, AUSTRALIA

Hello! I read Luke Carey's letter and just had to write in. I am also 13 and a huge fan of *Doctor Who* and also have two older brothers who tease me about it. My favourite Doctors are the first four. I bet you weren't expecting this!

PHILIP STUBLEY
NORTH SHIELDS, TYNE & WEAR

We certainly weren't – but thanks to you all for making us feel hopeful, proud and very, *very* old ...

KATE OR MARA?

The long wait was worth it – thank you for managing to obtain the interview with Christopher Bailey [DWM 327]. It was one of the most interesting interviews that I have read in years.

CHRIS ORTON
VIA EMAIL

Hooray! Finally we get to hear the meaning of *Kinda* 'from the horse's mouth'. I love the fact that almost every theory anyone's ever put forward was roundly dismissed by the down-to-earth Christopher Bailey. It was well worth the wait.

Oh, and I hope you've passed on his phone number to Big Finish ...?

SAMUEL DUDBRIDGE
VIA EMAIL

TOKEN RANDOM LETTER

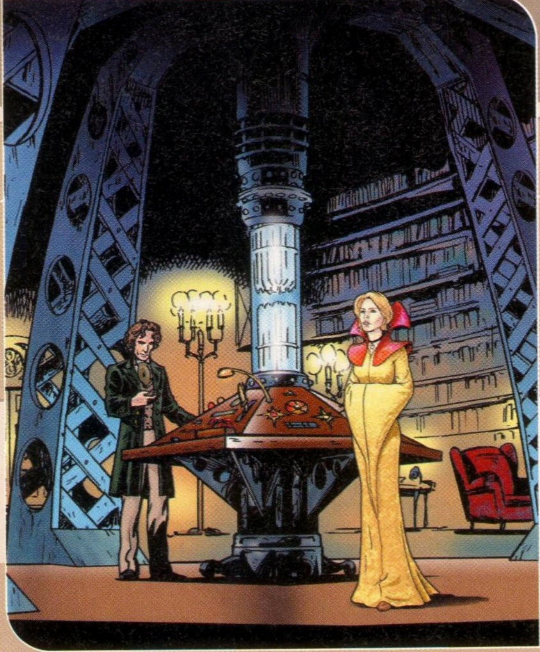
I like *Resurrection of the Daleks* and *Delta and the Bannermen* but think that most of Big Finish's recent output is drivel. Obviously I'm in a minority.

C FOX
CHELMSFORD, ESSEX

WE ALSO HEARD FROM ...

JAMES HADWEN ("I'm baffled. It's the 40th year of *Doctor Who* and to 'make way' for the various goodies the BBC were going to release to commemorate, they've halved the quantity of novels they're releasing. So what do we get instead? The same CDs as last year, only in slightly different packaging."); **JAMES MORRISON** ("Congratulations on the new-look DWM – it's now even more of a pleasure to read. I particularly enjoyed the recent comic strip *Oblivion*. The image of the young Destrii weeping for her slain pet was very moving"); **MHAIRI GIBBONS** ("After reading Clay's editorial in DWM 327, I'd like to point out there's also a police box outside Borders bookshop on Buchanan Street, Glasgow to gawp at should you be in the area!"); and many more ...

COMING IN DWM 330



TIME SCOOP!

As Paul McGann prepares for his online début, DWM brings you an exclusive behind-the-scenes report on the Eighth Doctor's reunion with Chronotis and the Krargs in **Shada**!

RAT TRAP

To coincide with the release of **The Talons of Weng-Chiang** on DVD, the 'talonted' Mr Pixley takes us back to 1977 for an Archive Extra of Lively Arts documentary **Whose Doctor Who?**

I AM THE MAESTRO

DWM faces the music and talks to TARDIS tuner **Dudley Simpson** about his time composing super space themes for our hero!

FOOTBALL STRIP

The Doctor pitches up for some fancy footwork in brand-new comic strip **The Nightmare Game** by Gareth Roberts and Mike Collins. Goal!

LOVE IS ALL AROUND

Top authors **Mike Tucker** and **Robert Perry** expose the naked truth about **Loving the Alien**!

PLUS

The Time Team, **The Watcher**, **The Fanzine Trap**, news, reviews and all your usual faves!

That's DWM 330, on sale **1 May** from WHSmith and all good newsagents!

COMING **UP...**

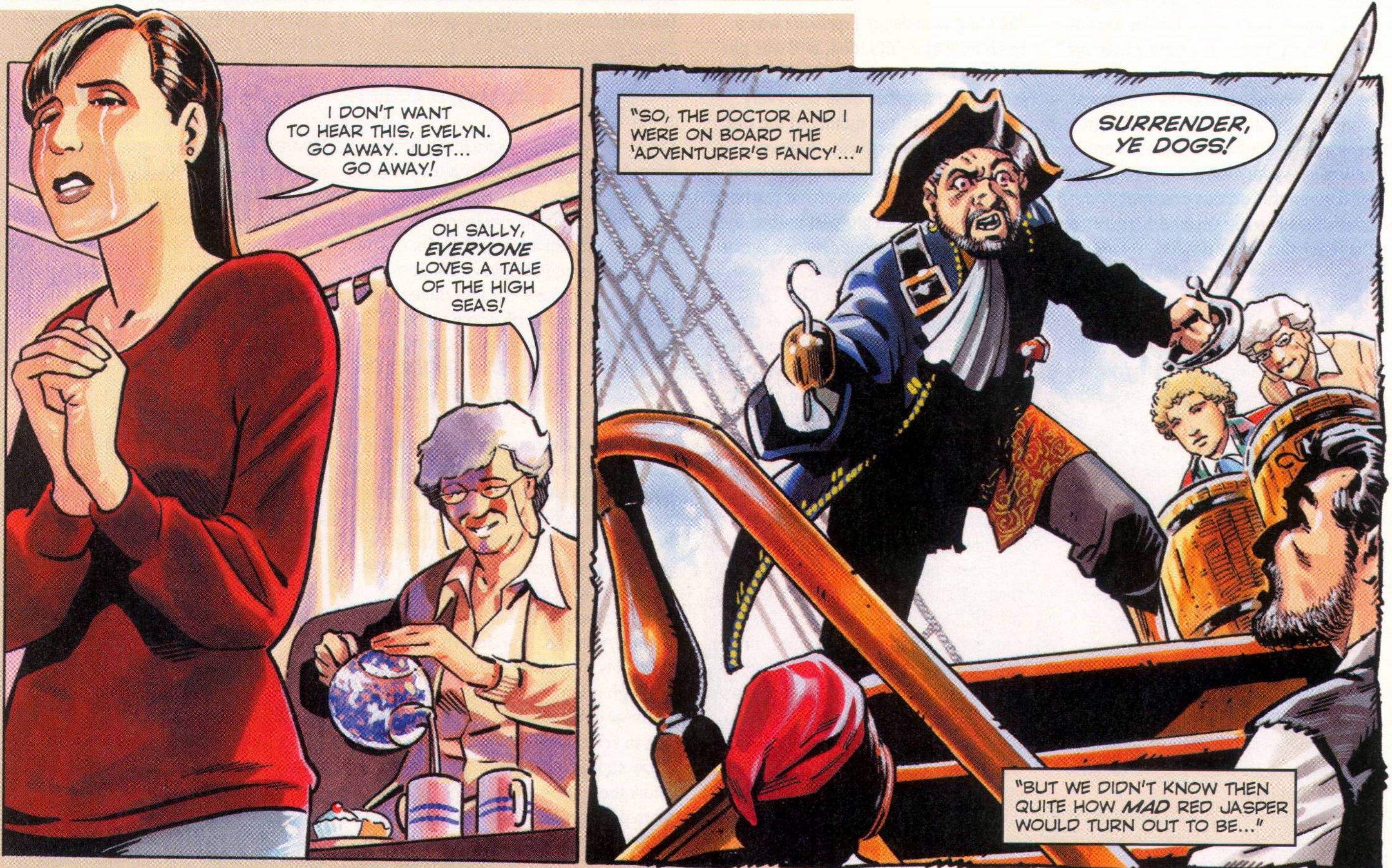
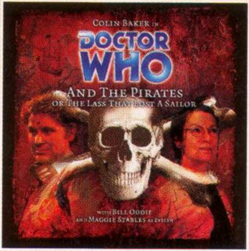

I DON'T WANT TO HEAR THIS, EVELYN. GO AWAY. JUST... GO AWAY!
OH SALLY, *EVERYONE* LOVES A TALE OF THE HIGH SEAS!
"SO, THE DOCTOR AND I WERE ON BOARD THE 'ADVENTURER'S FANCY'..."
SURRENDER, YE DOGS!
"BUT WE DIDN'T KNOW THEN QUITE HOW *MAD* RED JASPER WOULD TURN OUT TO BE..."

ILLUSTRATION BY **MARTIN GERAGHTY**

DOCTOR WHO AND THE PIRATES

AN AUDIO DRAMA BY **JACQUELINE RAYNER** PREVIEW BY **MARK WYMAN**


COLIN BAKER in
DOCTOR WHO
AND THE PIRATES
OR THE LASS THAT LOST A SAILOR
WITH BILL ODDIE
AND MAGGIE STABLES AS EVELYN

RELEASED APRIL 2003
Featuring The Sixth Doctor and Evelyn Smythe
Enemies Red Jasper, scourge of the Seven Seas
Setting At sea, near the Ruby Islands, early 1700s; a present-day student flat
You'll like this if you like ... *The Smugglers*, *Treasure Island*, Gilbert & Sullivan's operas, Italo Calvino's *If On A Winter's Night A Traveller*
Listen out for The singing, of course ...

The Doctor Colin Baker
Evelyn Maggie Stables
Red Jasper Bill Oddie
Jem Dan Barratt
Sally Helen Goldwyn
Swan Nicholas Pegg
Mr Merryweather Mark Siney
Mate/Sailor/Pirate Timothy Sutton

Sound Design David Darlington
Musical Director Timothy Sutton (with thanks to Sir Arthur Sullivan)
Director Barnaby Edwards

The Doctor and Evelyn's adventures in a wild, remote part of the eighteenth-century Caribbean: an entertaining enough story for anyone, surely? It's the 'Golden Age of Piracy', so there'll be adventure on the high seas; a search for buried treasure; a plucky cabin boy – and a wicked pirate captain who's best avoided. But what really happens when wicked Red Jasper's crew confront the loyal sailors of the *Sea Eagle*?

While the Doctor and his academic companion see this historical incident from varying perspectives, why would they seek to connect it with Sally, one of Dr Smythe's favourite students? From where does Evil Evelyn suddenly spring? Moreover, amid the twists and turns and incidents piratical, what will happen when the sea shanties begin? If you think you know, beware! All assumptions are dangerous on this switchback ride to the heart of storytelling, where not all adventures can have happy endings ...

Big Finish's productions have become increasingly daring, yet it's doubtful anything has pushed the boat out quite like *Doctor Who and the Pirates*. It's known that it features musical content, Gilbert and Sullivan style (that is, Victorian Britain's most celebrated lyricist/composer pairing), and to explain this narrative innovation, it's time we popped up to the crow's nest to corner prolific writer, editor and executive producer, Jacqueline Rayner.

It was Rayner who scripted Evelyn's début *The Marian Conspiracy*, released in March 2000. Having been involved with every *Who*-related release since (as executive producer), why has it taken her three years to contribute another audio to the range? "I've been very busy with other projects, both writing and editorial," Rayner explains, "and never really had time to pitch anything else. Inspiration hadn't struck with any *Who* stories that I just had to tell. Then one day in the recording studio, Gary Russell mentioned an idea he had for a historical. He asked if I'd be interested in writing it, but ultimately we couldn't agree on an approach. At around the same time, Gary decided he wanted a pirate story. He recalled I'd wanted to do something with pirates back during the early

> "THE SONGS WEREN'T A GIMMICK, THE STORY REALLY NEEDED THEM"
>
> Jac Rayner on the play's unconventional musicality

Benny audios, so we agreed I'd shift to the pirate audio."

The Sixth Doctor and Evelyn have shared a wide range of stories by now. How closely has Rayner followed Evelyn's progress in other writers' hands? "Oh, I don't think you can help being interested in what happens to a character that you introduced, even if you didn't create her. It's a tribute to Maggie Stables' abilities that she's made Evelyn into a 'real' person. It almost doesn't matter who's writing her as long as Maggie's there to breathe life into the character!"

So, to the special aspects of *Doctor Who and the Pirates*. Was the musical content part and parcel of her ideas all along? "No, not at all," says Rayner. "For a start, the story was originally supposed to be for the Fifth Doctor, Peri and Erimem. It would have been a very different beast if that hadn't changed. But the other 'special aspect', if you like – the storytelling set-up – was there almost as soon as the cast line-up altered, and that allowed the singing to happen."

Could Rayner recall how Gary Russell first reacted to the sung content – assuming the suggestion came from her? "Oh yes, it was completely my idea! I phoned Gary to check that Colin Baker and Maggie could sing (he said 'yes'), saying I'd had the idea of putting in a few songs, and was that all right? He said 'yes' to that too, so I went off and wrote it. I must have got him on a very good day, though – I've heard that other writers had requested musical content and been refused."

"IT'S VERY VIOLENT, BUT I SUPPOSE DOCTOR WHO WAS ALWAYS SCARY"

Bill Oddie on playing **The Pirates'** deeply unpleasant baddy, Red Jasper

Without revealing too much, how then did Rayner devise a rationale for the music's inclusion? "Implausible as it seems, it wasn't just an idea for a gimmick; I wanted a certain plot/character development, and suddenly realised that a musical interlude could fulfil it. The more I thought about it, the more it seemed that really nothing else would do! So as the plot was driving the songs, I'd say it was a relatively easy process; I didn't have to crowbar them in or anything."

Still, why choose Gilbert & Sullivan for a *Doctor Who* story? Had the author performed in any productions herself? "Well, they're traditional, well-loved British fare – and the Sixth Doctor seemed to fit in with G&S perfectly. I've never performed their work – I adore their operettas, and apart from suffering from total stage fright would love to perform in a production. Unfortunately I can't sing, which is a bit of a barrier, so my G&S warblings are restricted to the shower. I do have a favourite production, though – Jonathan Miller's English National Opera 1920s-style *Mikado*, starring Eric Idle. That was my introduction to G&S, because I am a hopeless devotee of Eric Idle, and I loved it to pieces."

Did Rayner find it natural to write for Evelyn's return to 'home soil', after seeing the universe with the Doctor? "It was a bit of a full circle thing – *Pirates* takes lots of things from *The Marian Conspiracy* and turns them around. She copes well anywhere, but I liked the idea of her coming home."

Maggie Stables agrees that this is Evelyn's story in more ways than one. "It shows more of Evelyn's compassion than ever before," considers Stables. "Usually she's got lots of sarcastic things to say to the Doctor, but here she's concentrating on other characters ..." Moreover, Evelyn does have a serious purpose amidst the piracy – and the singing. "I knew there would be a musical aspect before I received the script. I thought it might be a bit of a challenge," she ventures, adding for reassurance, "I've sung on the stage – mostly 'point' songs in music-hall, the ballads which are really stories in song. I used to do *Don't Have Any More, Mrs Moore* regularly, about the woman who had all those children. But this isn't a bit like music-hall of course," continues Stables. "Their music is far more complicated and sophisticated than you think – it often doesn't start on the note you'd expect ..."

Rayner may be an avowed fan of Eric Idle, but another 1970s comedy icon guest-stars here. What was the author's reaction on hearing that Bill Oddie, best known nowadays for wildlife programmes but also the second of *The Goodies* to guest-star for Big Finish, would play her Pirate king? "I was madly excited! *The Goodies* was my favourite show as a child – yes, above *Doctor Who*. And I adore radio comedy, with *I'm Sorry I'll Read That Again* being top of the list."

DWM asked Bill Oddie whether he'd been approached to be a part of the Doctor's travels before. "No, although that was always an ambition from years ago when it was on TV. Indeed, on *The Goodies* we employed more than one Doctor Who in our time – Pat Troughton and Jon Pertwee certainly appeared." Of the Big Finish production, Oddie says "I had no idea this audio series was going on! Actually when I read the script I didn't know what medium it was for. I was asking myself 'Is this visual or radio? Is it for CD or DVD, or – as a friend suggested – to go on the internet?' Frankly, that didn't affect my decision, I just thought 'Oh, that's fun!' It did strike me as positively surreal: I'm playing Jasper the Pirate King, who's extremely unpleasant and surprisingly violent, but I suppose the series was – and is – pretty scary really. It's coming out somewhere between a Long John Silver-type voice and Father Ted, I think ...

"I spend so much time these days crawling about whispering in the countryside," laughs Oddie, "that to come here and shout is brilliant therapy for me. I was returning from Scotland recently, thinking 'I'd really like to just go into a studio for a while to do some silly voices'. And there was this message at home asking me to do this!"

Timothy Sutton was on board in the unusual capacity of Musical Director for *The Pirates*. How had he become involved? "Well, I've been an Assistant Conductor for the D'Oyly Carte Opera Company," Sutton explains, "but also I've known Nick Pegg (Captain Swan) since we were at school. Last year, we were both ridiculously attired in a production of *Wind in the Willows*; Nick was an oboe-playing otter and I was an accordion-playing rabbit. So through Nick, Barnaby approached me about doing this."

So what does a Musical Director do? "The basic responsibility is to teach the music to the singers in the cast, also to play piano for them during rehearsals and performances. Then it's about rehearse-recording as efficiently as possible." Is Sutton involved in post-production too? "Yes, when all the vocals are laid down, I'll add accompaniment. I'm also writing the incidental music, using some G&S themes. I think we've been true to the spirit and wit of the originals."

Colin Baker is full of enthusiasm for the production. "Every single script I've received from Big Finish has pleased me when I read it – but this one excited me as well. Jac Rayner's ear for dialogue is excellent; for a long while *The Marian Conspiracy* was one of my favourites, and this again is a triumph of imaginative writing. It uses the tradition of Gilbert & Sullivan in a way that's very honest. In the context it's entirely appropriate: you'll have to wait to find out why, but I think it's very compelling ..."

TIME-PATH INDICATOR

APRIL

THURSDAY 3

DWM Issue 329 on sale Panini Comics

SATURDAY 5

TV Doctor Who: Carnival of Monsters by Robert Holmes [Third Doctor & Jo] UK Gold

SUNDAY 6

TV Doctor Who: Frontier in Space by Malcolm Hulke [Third Doctor & Jo] UK Gold

MONDAY 7

Novel Doctor Who: Reckless Engineering by Nick Walters [Eighth Doctor] BBC Books

MP3-CD Doctor Who: The Daleks' Master Plan [First Doctor, Steven, Katarina & Sara] BBC Radio Collection, £tbc

MP3-CD Doctor Who: The Abominable Snowmen & The Web of Fear [Second Doctor, Jamie & Victoria] BBC Radio Collection, £tbc

THURSDAY 10

DWM Special Edition #4: The Complete Second Doctor Panini Comics, £4.99

SATURDAY 12

TV Doctor Who: Planet of the Daleks by Terry Nation [Third Doctor & Jo] UK Gold

SUNDAY 13

TV Doctor Who: The Green Death by Robert Sloman [Third Doctor & Jo] UK Gold

SATURDAY 19

TV Doctor Who: The Time Warrior by Robert Holmes [Third Doctor & Sarah Jane] UK Gold

SUNDAY 20

TV Doctor Who: Invasion of the Dinosaurs by Malcolm Hulke [Third Doctor & Sarah Jane] UK Gold

SATURDAY 26

TV Doctor Who: Death to the Daleks by Terry Nation [Third Doctor & Sarah Jane] UK Gold

SUNDAY 27

TV Doctor Who: The Monster of Peladon by Brian Hayles [Third Doctor & Sarah Jane] UK Gold

MONDAY 28

BBC
DOCTOR WHO
THE TALONS OF WENG-CHIANG
THE TOM BAKER YEARS 1974-81

DVD Doctor Who: The Talons of Weng-Chiang by Robert Holmes [Fourth Doctor & Leela] BBC Video

Video Doctor Who: Meglos by John Flanagan & Andrew McCulloch [Fourth, Romana & K9]

Audio Drama Doctor Who and the Pirates by Jacqueline Rayner [Sixth Doctor & Evelyn] Big Finish

Audio Drama Dalek Empire II: Dalek War – Chapter Four by Nicholas Briggs Big Finish £9.99

Music CD Doctor Who: Music from the Seventh Doctor Audio Adventures Big Finish £9.99

MAY

THURSDAY 1

DWM Issue 330 on sale Panini Comics

SATURDAY 3

TV Doctor Who: Planet of the Spiders by Robert Sloman [Third Doctor & Sarah Jane] UK Gold

SUNDAY 4

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah Jane & Harry] UK Gold

MONDAY 5

Novel Doctor Who: Loving the Alien by Mike Tucker & Robert Perry [Seventh Doctor & Ace] BBC Books

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

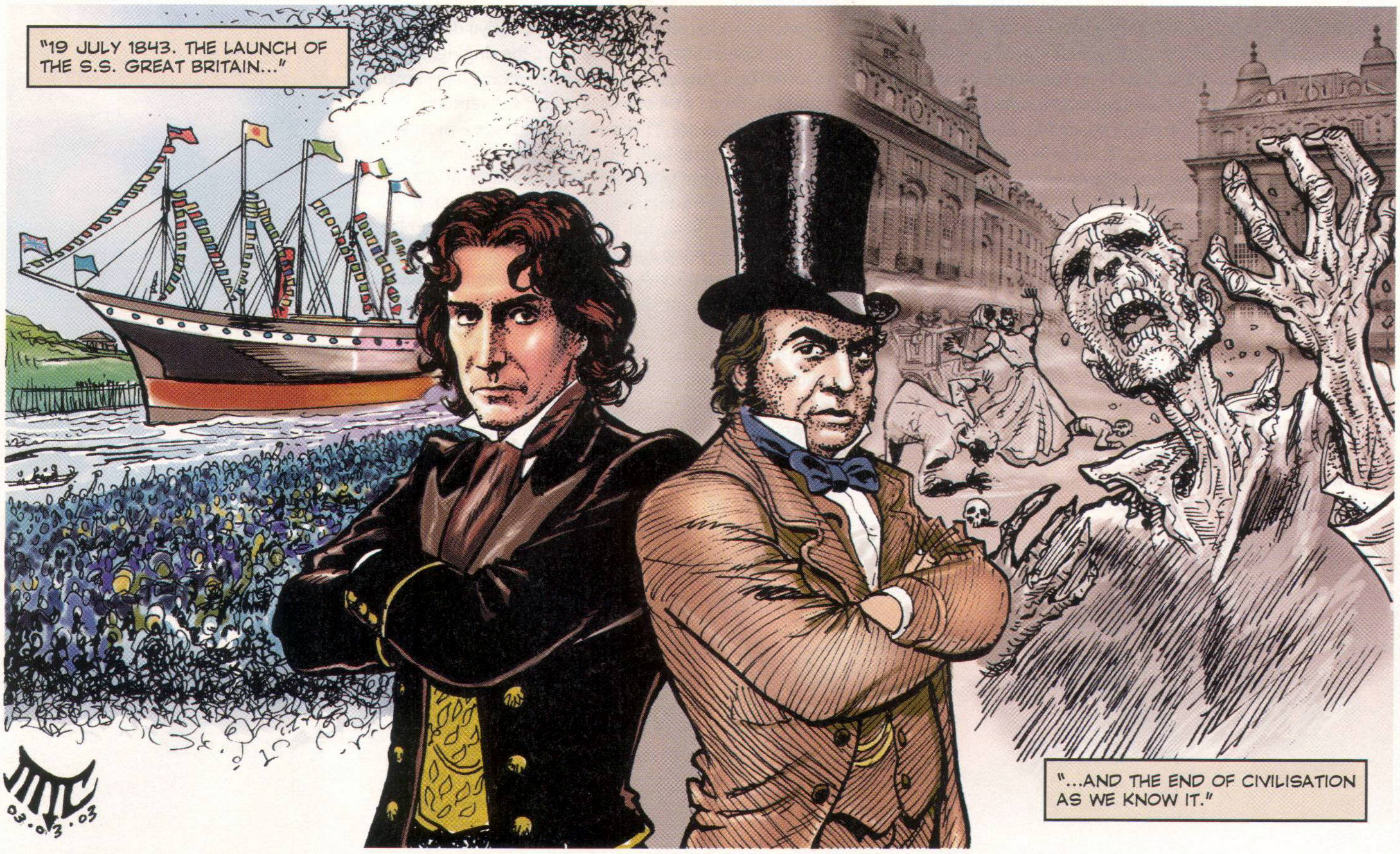
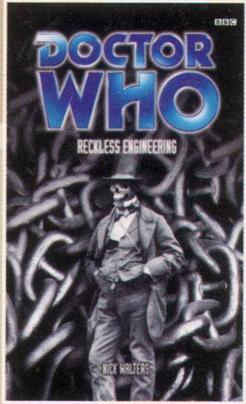

"19 JULY 1843. THE LAUNCH OF THE S.S. GREAT BRITAIN..."
03.03.03
"...AND THE END OF CIVILISATION AS WE KNOW IT."

ILLUSTRATION BY **MIKE COLLINS**



PUBLISHED 7 APRIL
Featuring The Eighth Doctor, Fitz and Anji
Enemies The Wildren
Setting Totterdown, Bristol, the year 160
You'll Like This If You Like ... *Star Trek: Miri*, *Survivors*, *The Day of the Triffids*
Say what? "A hundred and sixty years ago, at Year Nought, there was a cataclysm... some say it was God's punishment on the human race."

RECKLESS ENGINEERING

AN AUDIO DRAMA BY **NICK WALTERS** PREVIEW BY **DAVID DARLINGTON**

"It was very strange," admits Nick Walters, "writing a book set in the very area where you live, albeit in an alternative reality. It made research a lot easier, though – and fun! Last summer I could be seen wandering around Totterdown with a notebook, map and camera, plotting out the various locations in the story. I was tempted to put my house in it, but in the alternative Totterdown of *Reckless Engineering* it was never built. I've namechecked my local pub, though ... and of course the title of the book was inspired by the Reckless Engineer – the first pub you see in Bristol as you leave the train station!" Indeed, a pub in which I sat and read *No Future* nine years ago, but that's not important right now ...

"I pitched the story two years ago," Walters continues, "and [range consultant] Justin Richards liked the idea of the Doctor returning to Bristol to finish a portrait of the Clifton Suspension Bridge, only to find that it was subtly different due to history being interfered with. He also liked the idea of the Doctor teaming up with Isambard Kingdom Brunel to save the day – something that seemed to be just waiting to be done! At this stage, the alternative reality 'arc' didn't exist. It was sheer serendipity that Justin got a bunch of proposals dealing with alternative histories ..."

> "THE BOOKS ARE GOING THE WAY PAUL HOPED A TV SERIES WOULD"
> Nick Walters on Mr McGann's reaction to the BBC Eighth Doctor novels

Richards cheerfully confirms that he "got several proposals for 'alternate history' novels within the space of a few weeks. *The Domino Effect* and *Reckless Engineering* got me interested, so I decided the best thing to do was to make a virtue out of it and try to convince people it was my idea all along! *Reckless Engineering* intrigued me for the local colour and background that Nick worked in, which came over vividly in his proposal, and made it distinctive. What we've ended up with is actually a long way from the plot of the original notion, but very close to the intention and the atmosphere."

The BBC's recent *Great Britons* series has, perhaps fortuitously for *Reckless Engineering*, raised the profile of Brunel – who features extensively therein – among the general public. "Engineering isn't my background," Walters concedes, "and I'd never considered Brunel in any depth before this book. Living in Bristol you take him for granted! But I did loads of research and found myself astonished and humbled by the man's achievements. He doesn't need Jeremy Clarkson to speak for him – his works speak for themselves. That's why I dedicated the book to him, in belated acknowledgement to the way he shaped the city – and indeed the world – in which I live."

And while writing the book, Walters had the good fortune to meet the Eighth Doctor himself ... "Paul McGann did a poetry reading in Bristol last November, and I went along with a couple of friends. Afterwards, we approached him to congratulate him on his reading – which was excellent – and to our utter joy he joined us for a few drinks. He was passionate about his work – especially *Withnail & I* – and he had nothing but praise for Big Finish! I told him about some of the things that have happened to the Eighth Doctor of late in the books, and he remarked that they seem to be going in the direction he would have wanted a TV series to go."

And did that meeting in any way shape Walters' approach to the Eighth Doctor? "Not really – this all took place after I'd finished the first draft, so apart from altering a few mannerisms and descriptions, it didn't really affect anything – after all, the Doctor's not Paul and Paul's not the Doctor, and anyway, the Eighth Doctor of the books now is a very different character to the one Paul portrays in the TV Movie or even the Big Finish plays. But it was a great evening, and gave the lie to the rumour that Paul is 'fan-phobic' ..."

WONDERLAND

A NOVELLA BY **MARK CHADBOURN** PREVIEW BY **DAVID DARLINGTON**

RELEASED APRIL 2003

Featuring The Second Doctor, Ben and Polly

Enemies The Goblin

Setting Haight-Ashbury, San Francisco, 1967

You'll Like This If You Like ...
Zabriskie Point, Withnail & I, The Left-Handed Hummingbird, Warlock

Say what? "It was a weird time to be alive. The Age of Aquarius was coming up fast ..."

"I'll be honest," confesses Mark Chadbourn, "when David Howe asked if I would do a *Doctor Who* story, I said no at first. I enjoy the freedom of creating my own characters and stories. Why would I want the constraints of using someone else's creations? I felt the rules of *Doctor Who* would result in a by-the-numbers story with any of me driven out. David convinced me that he wanted a Mark Chadbourn story featuring Doctor Who, not a *Doctor Who* story written by Mark Chadbourn ..."

And so who is Mark Chadbourn and why is that a good thing? "Mark is an author whose work I've enjoyed ever since his first novel, *Underground*," David Howe tells me. "He's an incredibly talented writer whose most recent series of books, *The Age of Misrule*, is simply awesome."

And a writer, it seems, with a ludicrously wide range of interests and experiences – from sleeping in the Arctic circle and whizzing round Donington race track, through managing pop groups and now to writing fantasy novels ... "I get bored very easily," smiles Chadbourn, "and keep throwing myself into new things in a very personal quest for interesting and exciting experiences. I've always wanted to be a writer and I know that experience is the thing that fuels writing. Readers want experiences they haven't had themselves, so the writer has to keep pushing back the boundaries."

So why did he finally agree to a *Doctor Who*? Is there some tiny kernel of the fanboy in him? "I'm not a fan," stresses Chadbourn, "in that I hadn't seen an episode for a couple of decades, and I've read none of the fiction. But I am a fan in that I have very lucid memories of the show, and it played a very important part in my formative years. My affection for the character was one of my reasons for agreeing to this – I wanted to revisit the Doctor and his world, see what it was that sparked my imagination and helped set me on the path to being a writer. I must say, I've had my love for him rekindled by watching old videos and DVDs as research."

As with one or two of the more controversial *New Adventures*, *Wonderland* is quite a 'druggy' story. Was there ever any question over suitability of subject matter? "I had qualms about it getting past the BBC," admits Chadbourn, "but in Haight-Ashbury drugs and sex were the currency of everyday life. I don't glorify that, but I had to reflect it as it was."

Wonderland seems to be largely about 'the death of the hippy ideal' ... "It's not so much that," corrects Chadbourn, "as a recognition of a powerful force for innocence and optimism that exists within humanity. You see it today in anti-war marchers and anti-globalisation protestors. I think there's a common decency in human beings that is in opposition to the view presented by politicians and industrialists, but it's very easy for it to be ground down by cynicism and despair."

So is Chadbourn glad he overcame his concerns and added to *Doctor Who*? "I'm very happy to have contributed to a mythology that affected me when I was a child, and very happy that I told this story ... and particularly that I made the points that I always intended. I'd be more than happy to write a *Doctor Who* again if I had the freedom that Telos gave me."

> "I DON'T GLORIFY DRUG CULTURE, I JUST HAD TO REFLECT IT HONESTLY"
>
> Mark Chadbourn on **Wonderland**'s 'free love' 1960s setting

THE BIG FINISH BONANZA

THE MORE YOU BUY, THE MORE YOU SAVE!

FOR THIS MONTH ONLY. Complete your Big Finish audio collection at discount prices.

Doctor Who
£13.99 each
The Dark Flame
7th Doctor, Ace, Benny
Nekromanteia
5th Doctor, Peri, Erimem
Jubilee
6th Doctor, Evelyn
Bang-Bang-a-Boom!
7th Doctor, Mel
Church and the Crown
5th Doctor, Peri, Erimem
The Sandman
6th Doctor, Evelyn
The Rapture
7th Doctor, Ace
... ish
6th Doctor, Peri
Spare Parts
5th Doctor, Nyssa
NeverLand
8th Doctor, Charley, Romana II
Time of the Daleks
8th Doctor, Charley
Embrace the Darkness
8th Doctor, Charley
Seasons of Fear
8th Doctor, Charley
Chimes of Midnight
8th Doctor, Charley
Invaders from Mars
8th Doctor, Charley
The One Doctor
6th Doctor, Mel
Primeval
5th Doctor, Nyssa
Colditz
(signed by Sophie Aldred)
7th Doctor, Ace
Eye of the Scorpion
5th Doctor, Peri
Project: Twilight
6th Doctor, Evelyn
Bloodtide
6th Doctor, Evelyn
Dust Breeding
7th Doctor, Ace
Loups-Garoux
5th Doctor, Turlough
Minuet in Hell
8th Doctor, Charley, Brigadier
Stones of Venice
(signed by Michael Sheard)
8th Doctor, Charley
Sword of Orion
8th Doctor, Charley
Storm Warning
8th Doctor, Charley
The Mutant Phase
5th Doctor, Nyssa
The Holy Terror
6th Doctor, Frobisher
Shadow of the Scourge
7th Doctor, Ace, Benny
Fires of Vulcan
7th Doctor, Mel
Apocalypse Element
6th Doctor, Evelyn, Romana II
Winter for the Adept
5th Doctor, Nyssa
Spectre of Lanyon Moor
6th Doctor, Evelyn, Brigadier
Red Dawn
5th Doctor, Peri
Genocide Machine
7th Doctor, Ace
The Marian Conspiracy
6th Doctor, Evelyn
The Fearmonger
7th Doctor, Ace
Land of the Dead
5th Doctor, Nyssa
Whispers of Terror
6th Doctor, Peri
Phantasmagoria
5th Doctor, Turlough
The Sirens of Time
Doctors 5 - 7

Specials
£9.99 each
Real Time
(produced for webcast)
6th Doctor, Evelyn,
The Maltese Penguin
6th Doctor, Frobisher

Dalek Empire II:
£9.99 each
Chapter Four
Chapter Three
Chapter Two
Chapter One

Dalek Empire 1
£9.99 each
Project Infinity
Death to the Daleks
The Human Factor
Invasion of the Daleks

Excelis
£9.99 each
Excelis Decays
7th Doctor
Excelis Rising
6th Doctor
Excelis Dawns
5th Doctor

Sarah Jane Smith
£9.99 each
Mirror, Signal, Manoeuvre
Ghost Town
Test of Nerve
The TAO Connection
Comeback

Music
£13.99:
Music from 8th Doctor
£9.99 each:
Music from Excelis
Music from 6th Doctor
Music from 5th Doctor
£8.99 each:
Music Volume 3
Music Volume 2
Music Volume 1

Big Finish Talks Back
Nicholas Courtney Memoirs £12.99
8th Doctor Authors £6.99
Audio Companions £6.99
John Nathan-Turner Memoirs Vol 1 £12.99
John Nathan-Turner Memoirs Vol 2 £12.99
Paul McGann DVD £15.99

Books
Short Trips 2: Companions £14.99
Short Trips 1: Zodiac £14.99
The Audio Scripts £15.99

Miscellaneous
Doctor Who Desk Calendar 2003 - 2004 (15 months) £9.99

Here's how you save:
Buy 1 item – sorry, no discount
Buy 2-5 items – deduct £1.00 per item
Buy 5 items or more – deduct £1.50 per item
Buy 10 items or more – deduct £2.00 per item

Postage:
CDs: £1.00 for the first and 50p each thereafter up to a maximum of £5.00.
Books: £1.50 each.

PARALLEL WORLDS

7 Church Arcade, Bedford MK40 1LQ. Tel: 01234 359152. sales@parallel-worlds.co.uk

Our range of Doctor Who merchandise includes books, figures, videos and loads more. Ask for our latest catalogue.

GUESS WHO?

Part Four

Inaccessibly ironic or boyishly Byronic? Secretive schemer or dashing daydreamer? As Doctors Seven and Eight play for time and cheat death, **Gareth Roberts** raises the stakes to reveal the name of the game in the final part of his investigation into the true character of the Doctor. "We play the contest again, Time Lord ..."

The Seventh Doctor

MYSTERIOUS MANIPULATOR or clumsy clown?

Despite his fairly short time on screen – or perhaps even because of it – the Seventh Doctor is the most intriguing personality we've ever seen inhabit everybody's favourite Time Lord. There are unanswered question marks written all over him – literally. His half-Buster Keaton, half-God persona was expanded considerably in the *New Adventures* during the 1990s – but of course, we're looking here at the Doctor as we saw him on TV. And when you limit yourself to his 12 television stories, you can see how the Virgin books have coloured our perception of his character. Far from being racked with self-doubt, he's the big pre-emptive striker, moral guardian of the universe – the Dubya of the Doctors.

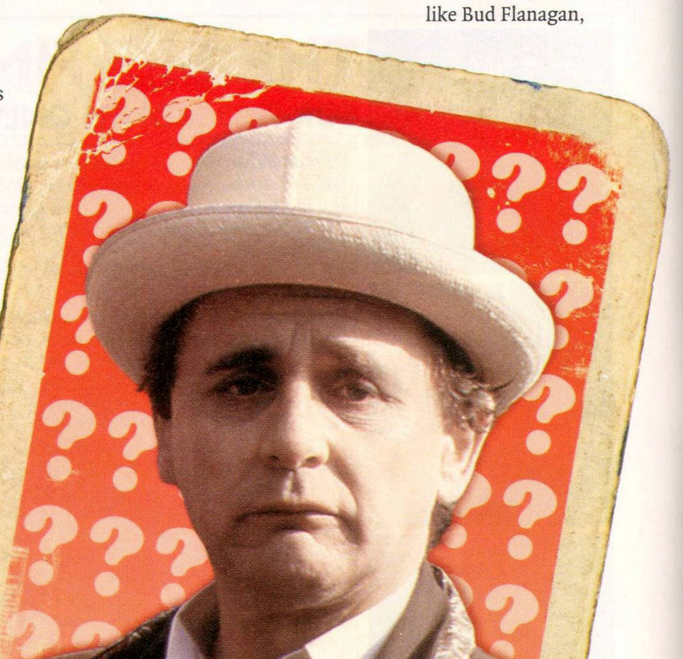
What's especially interesting about this Doctor is the change that comes over him. He bumbles genially through his first four stories, but the moment he meets Ace, it's as if somebody has thrown a switch – and overlaid on his sweet and affable eccentricity ("Lovely flowers, begonias!") is a new and much deeper impulse ("Pull the trigger, end my life!").

There are some things about him that never change, however. He's warm, tactile and huggy with both Mel and Ace. Unusually, we're often party to his 'off-duty' conversations with his friends. He regales Ace with tales of his past adventures, and delights in little games with her like the 'initiative test' at the start of *Ghost Light*, and potters about with her doing nothing in particular at the start of *Silver Nemesis*. As with Mel, they have a very relaxed, chatty and casual relationship – one gets the impression that a lot of the time spent between the adventures we get to see is spent in genial tourism and education. Again, because of the *New Adventures* we forget how little confrontation there is between Ace and the Doctor – and how his two 'betrayals' of her on screen are motivated by a desire to *protect* her. Similarly, he is obviously still very fond of Mel and, if anything, their relationship becomes even gentler and easier after the regeneration. His very mild rebuke that she's got "no sense of adventure" is a far cry from the distance between almost any of the previous Doctors and their companions. Even Jo and Sarah Jane never got so close to the Doctor; this is a Doctor who is comfortable being close and cuddly with his friends, happy to linger for days in genial company, to 'make supper' at the end of a story rather than slip away into the night. He is a pleasure to be around – when he isn't a nightmare, of which more later.

There are moments of crabbiness, but generally these are of a far less confrontational nature than with his predecessors. "Oh whine, whine, whine ..." he mutters to Ace once, but it just seems like teasing. He's quite happy to wander about in Perivale on a Sunday afternoon to indulge Ace, casually stifling a yawn to indicate that he's bored. Can you imagine any of the other Doctors being quite so accommodating?

It's touching when we discover that the Doctor relies on memories of his companions to generate the faith needed to beat back the Haemovores, proving once and for all the strength of his feeling for them.

His clothing reflects some of this unassuming, gentle personality. His tank-top aside, it's a casual, not scruffy, assemblage that wouldn't look out of place on a golf course in the 1920s. As he says mischievously "I've regained my impeccable sense of *haute couture*", and he's half right. I imagine the umbrella is much like the Fifth Doctor's cricket fixation – a kind of security blanket. He wakes up with his old umbrella in *Time and the Rani*, and he needs to cling to it, even after it's been blown to bits. Together with his hat, it gives him something to fidget with in his frequent moments of twitchy restlessness when he's knee-deep in adventure. There's also something of the old-style comedian about the clothes; in the fur coat he wears briefly in *Time and the Rani* he looks very much like Bud Flanagan,



Merlin?

In *Battlefield*, we get our first and only glimpse of the Doctor's personal future. This future Doctor battled with Morgaine in the Avallion dimension and, using his memory of *Battlefield*, set up the clues and props necessary for that earlier adventure. But, rather frustratingly, we don't get to learn any more about him. Interestingly, Morgaine is very surprised to see the Doctor, believing him to have been trapped eternally in 'the ice caves' back in her own dimension. So was this, then, the ultimate fate of the Doctor?

and his props and flexible features, together with his habits of spoon-playing and juggling, conjure up memories of vaudeville. It's worth remembering that even in the thick of his most dangerous and 'dark' adventure, he drops a comedy brick on his foot and yelps like a cartoon character.

The Seventh is possibly the least arrogant of the Doctors. He may act the big shot but he doesn't brag about it. There's a singular eccentricity about him; smelling an apple, listening to cheese, as if he's not quite tuned to our wavelength. He's prone to philosophise – "Love has never been known for its rationality". He's playful and silly, not able to resist the chance to sing into a microphone standing in front of him. It's when he's quiet and still, that you know there's going to be trouble.

'The Doctor looks taken aback at Mel's announcement to up sticks and leave with Glitz, but is he being disingenuous?'

So these are the constants. But as we all know, there's a big change in the Seventh Doctor which makes us view the character – and all his predecessors – very differently, and that seems to come about from the arrival of Ace. As we discover later, the Doctor saw Fenric's hand in Ace's miraculous transfer to Svartos "right from the very beginning". This admission sheds retrospective light on many things – and principally the departure of Mel. We know the Doctor has hypnotic powers. Why *does* Mel suddenly decide to up sticks with Glitz at the end of *Dragonfire*? It seems inexplicable, the very last thing she'd want to do. Her choice of words is interesting – "I suppose it's time". The Doctor looks taken aback at this announcement, but is he being disingenuous? It's as if Mel knows she'll be leaving one day. Whatever the case, Mel's departure gives the Doctor an excuse to take Ace with him, and from this moment on he's aware that she is not just another companion but somebody very special – one of the Wolves of Fenric, designed by his most deadly enemy to lure him into the trap that will destroy him. Like the other Wolves, Ace is an unwitting pawn, and he cannot let her in on what he knows. But her apparently casual desire to see the beginnings of computer science is a preprogrammed impulse to lead the Doctor to Fenric.

The Doctor realises he is playing a new game, and this is the moment when his attitude to his travels becomes radically different. The arrival of Ace is crucial. It's as if something dormant in the Doctor's persona had been reawoken by the introduction of Fenric's agent. Now, rather than drifting into trouble, he goes deliberately looking for it, with one overriding purpose in mind – to *finish off* his opponents forever, one by one.

As Terrance Dicks once said of the Daleks, "the worst came first". The Doctor decides they're going to be the first to go – he'll seek them out, lure them into a trap, and destroy them along with their home planet. As promised, now we're going to get into the thorny issue of the Hand of Omega, Susan, and just what the Doctor was up to in London in 1963.

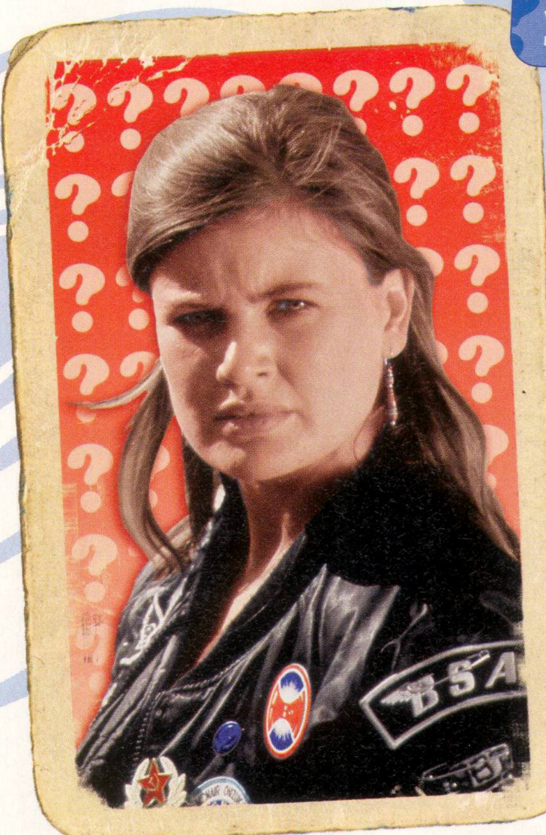
The Hand of Omega is a capricious, semi-sentient device for playing about with the energies of stars and black holes, created by the legendary Time Lord and his mate Rassilon. Yet somehow, it came into the possession of the First Doctor – a 'mere nobody' who got a double gamma at the Prydon Academy, born millions of years after the 'Dark Time, the Time of Chaos' when Omega lived. He buried it on Earth in 1963, where he seemed to be simply innocently repairing the TARDIS. Those are the facts, anything else is just guesswork, I'm afraid. But the Doctor's letting slip "didn't we have trouble with the prototype", together with Lady Peinforte's later reference to the Doctor's secrets in connection to the Gallifreyan Dark Time, point to his involvement in his own people's ancient history.

This is all very involved and confusing, difficult to follow for even the most ardent student of *Who* lore. But here goes ...

Could the Doctor, travelling alone for hundreds of years after he left Gallifrey, have found himself back there at that crucial time in its history, and prodded things along? Bear in mind his admissions to Sarah Jane about destiny in *Pyramids of Mars*. He discovers that he is himself a vital part in the creation of his own people's civilization, and is present when Omega and Rassilon build the Hand of Omega and the first TARDISes. He spends enough time there to start a family. Then there's some crisis, and he flees with his granddaughter (who named the TARDISes), taking the Hand of Omega with him for safekeeping. Soon afterwards, he buries it on Earth, presumably to keep it safely out of harm's way – perhaps its presence aboard the TARDIS caused the damage that he's trying to repair in *An Unearthly Child*? Phew.

But even that still leaves one important point unanswered: Why is he so ignorant of Gallifreyan

The Greatest Show in the Galaxy's Gods of Ragnarok: has the Doctor really been fighting them "all through time"? © BBC history in *The Deadly Assassin*? Perhaps the answer lies in *The Invasion of Time*. After linking himself to the Matrix to learn the secrets of the De-Mat Gun, another relic of Rassilon's Dark Time, the Fourth Doctor's mind is wiped clean by something Borusa calls 'The Wisdom of Rassilon'. It seems as though this is a protective system built into Rassilon's devastating pieces of supertechnology by the man himself. Perhaps that same principle wiped the Doctor's mind clear of his sojourn in the Dark Time? He finds himself with Susan, the Hand of Omega and a pot of validium aboard the TARDIS, with no very clear idea of how and why. It's only many years later, somehow triggered by the presence of Ace, that his memory begins to return to him, and he has to return to sort out some of the problems he left behind.



Well, it makes sense to me, but I'm sure you'll all have your own theories. Of course it still leaves us with that fundamental change in the Doctor's character. With very few exceptions, he has never sought trouble until now.

Ace and 'the Professor'

The Doctor and Ace would seem to have very little in common, but their rapport is unusually close. Even after the Doctor 'betrays' her, exposing her worst fears to break her faith in him, she easily forgives him when she sees the bigger picture. She also comes to realise that their trip back to Gabriel Chase in 1883 was motivated by altruism; to exorcise her demons. Ace was an oddball even on her own patch, and her younger life seems to have been very difficult; she loathes her mother and got into trouble with the police and social services. Her feral aggression and tendency to storm violently in, plus her love of explosions and fires, make her as much of a liability than an advantage to the Doctor. He lectures her about her nitro-9, but is quite happy to use it when the need arises – a continuation of his dubious attitude to the Brigadier. Ace's refreshing earthiness makes a great contrast to the Doctor's occasional portentousness. "Don't you know anybody normal?" she despairs of him when he explains the Master to her. His nickname, 'Professor', is appropriate: that's how Ace seems to view him – a kindly, eccentric scientist.

The Doctor presumably has plans for Ace, as he does about most things. In TV terms, we never find out what, but one thing is sure – in his own way, he loves her.

The Invasion Of Time is one of those exceptions, and in many ways its events are a kind of dry run for the Seventh Doctor. The Fourth Doctor discovers (off-screen) the plan of some alien menace. He determines to get rid of it, but he can only do that by concocting a plan that takes the weight entirely on to his own shoulders. He can't let his companion in on it, and alienates her by withholding information that would compromise his plot. It seems to work like a dream, but he's overlooked some important detail, and has to improvise the final answer to the problem in a desperate flurry of typically Doctorish guesswork and luck. Sound familiar?

Those overlooked details are worth remembering. Far from being the all-powerful player-of-chess-on-a-million-boards of repute, the Seventh Doctor is still prone to making mistakes. He doesn't expect two sets of Daleks to come looking for the Hand. He doesn't expect Ace to tell Sorin the solution to the chess puzzle. He doesn't expect de Flores to come after the Nemesis statue. His deal with Control backfires when Light decides to destroy the world. He overlooks the Master's possible survival after his execution by the Daleks. Usually his plans turn out 'good' simply because of his normal Doctorish way of pulling something out of the hat at the very last minute.

All these roads lead back to Ace, and Fenric. Ace gets a pseudo-explanation of Fenric from the Doctor. It seems to be some kind of elemental force, "evil since the dawn of time", a residue from the creation of the universe that tends to chaos, disruption and death. Perhaps the influence of Fenric serves as a motor to the Doctor's enemies such as the Daleks and Cybermen – perhaps that's why he targets them? It's certainly true that Fenric gives Lady Peinforte the means to travel to 1988.

How the Doctor imprisoned Fenric in the first place is never made clear. Presumably in his first incarnation, he appealed to Fenric's intellectual vanity by challenging it to a chess game it could never win, and as part of the challenge was able to spirit it away into a flask, which he then lost track of. Fenric will bring about the destruction of the universe – the end of everything. It's no wonder the Doctor is behaving so differently; he's playing for the highest imaginable stakes. Put into this context, we can begin to see why the Doctor suddenly becomes so pre-emptive – he's got no real choice.

'Far from being the powerful "player-of-chess-on-a-million-boards" of repute, the Seventh Doctor is prone to make mistakes'

As the Doctor hadn't even met the Daleks at the start of the series, it seems more likely that he just decided the Hand of Omega would be a good way to destroy them, rather than him having planted it there deliberately to ensnare them in his first body. His plan is pretty simple. Somehow he lets them know about the Hand. They come searching for it. He will pretend to defend it but actually allow them to have it – and it will turn round and destroy them.

The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) in **The Curse of Fenric**. Were his manipulations really "for the best"? © BBC

It works. Then he talks the last Dalek to death. He tells Davros he has pity for him and his creations, but we see none of the agonizing shown by his fourth self at their genesis. With his enemies he is merciless; get them before they get you. He is the gung-ho Doctor. Oddly, we're supposed to laugh at the blimpish Sergeant Paterson's espousal of this philosophy, and applaud the soldiers who 'join forces' in Fenric. This moral equivalence sits very oddly with the 'axis of evil' the Doctor fights against. "If we fight like animals, we die like animals" he screams to the Master – but this is coming from the mouth of Doctor Hawk, planet-bomber. Basically, he's a pacifist when it suits him, and a pragmatic avenger when it doesn't.

This is shown even more vividly with his destruction of the Cybermen, where his plan is more complex. It transpires that he merely used Lady Peinforte as decoy to lure them in – a revelation that destroys her already pretty fragile sanity. He used his previous adventure with her in 1638 as a stage for this end result. Lady Peinforte is confident that she has the ultimate weapon against the Doctor; the knowledge of his true identity. It's a terrible shock for her that he couldn't care less what she says. Of course, when Ace follows the question up a little later, the Doctor's less forthcoming – presumably the least said about his involvement in the history of Gallifrey the better.

"If we fight like animals, we die like animals!" Is the Seventh Doctor a pacifist only when it suits him? © BBC

Of course, the Seventh Doctor doesn't always play against such formidable opponents as the Daleks, the Cybermen and Fenric. His adventures with Helen A, Josiah and the Master are much less rigidly planned. He comes to Terra Alpha with the destruction of Helen A's regime very much in mind, but his tactics are very traditional – he hangs about, makes allies, and sparks an uprising. He knows that Ace sensed something alien in Gabriel Chase, and goes back in time to confront it, but he has to piece together what it is and how to deal with it on the hoof. He bumps into the Master seemingly by accident, and deals with him in a typically casual way. It's worth remembering how traditionally Doctorish the Seventh Doctor can be.

'We often forget how traditionally Doctorish this incarnation is. His run-ins with Helen A, Josiah and the Master aren't planned ... '

The Gods of Ragnarok are a special case. It's only halfway through the story that the Doctor seems to realise who he's up against. *Battlefield* is another atypical adventure – where the Doctor becomes a pawn in a game set by himself in his own future.

In all these stories, however, the Seventh Doctor can be terribly impressive. He is excellent at talking people down, a perennial characteristic that stretches right from his confrontations with Gavrok and Kane. He is able to reach right into an opponent's heart and stop them dead in their tracks by the power of words. He has a lovely poetic streak – "that ship has equipment capable of spotting a sparrow fall", "I'm as happy as can be expected, given the disturbing nature of so many universal truths." He also has other talents – simply by manipulating the forehead of a wounded Russian soldier he gets him to speak; he sends Warmsley and the owners of the Gore Crow packing with some light hypnotic suggestion; and demonstrates that "one finger can be a deadly weapon" to Sergeant Paterson and Mordred. These are the kind of things that the Third and Fourth Doctors did a lot of the time, and aren't that extraordinary or shocking in that context.

The Seventh Doctor is a whizz with the TARDIS. He flies it with incredible precision, and his redecorating job on it sits rather well with his persona: only the plotting Seventh Doctor would install filing cabinets! As mere TV viewers, we can only guess what happened between *Survival* and the TV Movie, but in the short time we renew our acquaintance with him, this Doctor seems little changed. He's smartened both himself and the TARDIS up, but he still seems relaxed after picking up the Master's remains from Skaro. The moment he realises something's gone wrong, he knows exactly what to do, setting a course for the place he knows he can get hold of a beryllium chip. It's ironic, then, that the Seventh Doctor, the master manipulator, is cut down in a hail of bullets released in a sordid squabble that was nothing to do with his latest plan.

Timing malfunctions

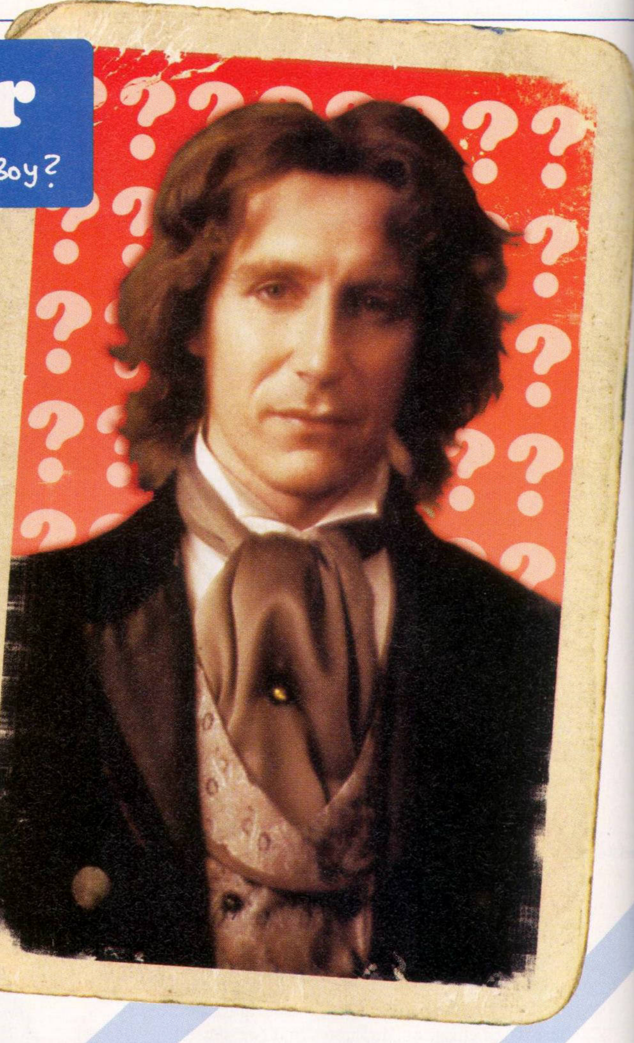
The Doctor claims to be 450 in *The Tomb of the Cybermen*. By *Pyramids of Mars*, he's 745 – almost middle-aged. In *Revelation of the Daleks*, he's about 900, and in *Time and the Rani*, we get confirmation that he's 953. Presumably this is a measure of his own subjective time, and it does throw up one or two odd questions. The Troughton and Davison eras are notorious for stories that follow on from one-another – and Jamie and Tegan are both present for most of them. They certainly haven't aged hundreds of years over that time.

Perhaps this is the answer to where those unseen adventures with Lady Peinforte, Xoanon, Azmael, Zastor et al are taking place. Perhaps we only get to see a part of the Doctor's life? He could easily slip out for 50 years or so's 'holiday', then nip back to his companions as if nothing had happened.

It's time to bring up a related thorny topic. Who are those faces on the screen in *The Brain of Morbius*? They are quite clearly intended to be the Doctor – but we know from his official history that the Hartnell model was the first. This all hints at things we don't know, that perhaps even the Doctor himself doesn't know. There seem to be other versions of Doctors flying around too; the Second Doctor and Jamie leaving Victoria behind to study graphology while nipping off a mission for the Time Lords doesn't square with anything we saw on TV during the Troughton era.

The Eighth Doctor

WIDE-EYED SCHOOLBOY or, erm, WIDE-EYED SCHOOLBOY?



Now the Eighth Doctor, like the Seventh, may have been expanded considerably by novel, comic strip and audio adventures. But for the purposes of *Guess Who?* I'm afraid – I'm *very* afraid – we have to confine ourselves to his 70 minutes of screen time in the TV Movie. As I said at the start, this isn't the time or place to rant about production shortcomings, but I'm sure the editor won't mind *[Oh really? - Ed]* if I just say of this production that there seems little point in making a story obsessively bound up in *Who* folklore if you're going to get the folklore *wrong*. Anyway ...

It's hard to judge the Eighth Doctor on this short acquaintance. Can you imagine judging any of the other Doctors on their behaviour in their first story? What a difference it would make to our perceptions of the First, Third and Seventh Doctors at least. On the other hand, we do get a reasonably clear picture of a distinct persona in the Doctor's second embodiment as a handsome younger man.

It's immediately very satisfying that he behaves so completely true to form after the regeneration. He stumbles about with no memory, trying to piece himself together, and even before he manages that, it's lovely to see him reject all the other fancy dress costumes and plump for Wild Bill Hickock's Edwardian gear. The shards of memory brought out by the Puccini playing on his 'deathbed' are also a very nice touch. But the really startling uniqueness of this Doctor is revealed during his walk under the stars with Grace. Tellingly, it's the sight of space, his 'home', that kicks the memories in. And what memories! It's hard to tell whether it's just the immediate rush of emotion brought on by recovering his past, but he launches into an incredibly revealing reminiscence about his father and warm Gallifreyan nights that is like nothing we've ever heard before. His wild schoolboyish enthusiasm and recklessness come rushing to the fore as he gladly volunteers the answers to questions he avoided during the life of the TV series. Along with his other casual admissions to Professor Wagg about his background, this marks him out as Doctor Too Much Information, quite happy to chat about his past as if it was nothing very important at all. He's filled with a lust for life and experience, an incredible joy and vigour, like a man recovered from some terrible illness who sees beauty in everything. I don't think he has any genuine sexual interest in Grace – he grabs and kisses her as she's just the nearest bit of the universe that he's so in love with. He's certainly as anti-violence as ever; he hands back the traffic cop's gun in classic style. "Yes, I suppose I am [English]" is another great moment, the Doctor realising that he's different to the Americans around him.

I think this is the key to his character – he is a bouncy child, bursting with energy and excitement, unguarded and guileless. "It was so *sad*" he wails like a six-year-old about Turandot . He rushes at things with little regard for the consequences, bursting into the millennium party with no concern for subtlety or trickery. Not so much brave as daft; he klutzes his way into being strung up like a chicken in his own backyard.

Again, it's hard to say if he's suffering from post-regeneration trauma or not, but it's as if he cannot see that the people he's dealing with have different priorities and beliefs to his own. He thinks that, just by telling people the bizarre truth, they'll believe him. Fortunately, Grace does, because – like Scully, but even more like Bridget Jones – she wants a man she can believe in.

The Eighth Doctor: half-human or just fancies a quick snog? © BBC

There are moments when the Eighth Doctor seems almost telepathic – his warnings to Chang Lee and his knowledge of the exact details of Grace's father's death being cases in point. But if you look a little closer, especially with regard to geeky Gareth's career, this looks more like him being weirdly casual with his knowledge of the future. It's quite possible that he's read Grace's future memoirs as a famous surgeon, and knows of the San Francisco disaster of 2001, the same way he knows about Puccini, Leonardo and Madame Curie. But again, this seems like rampant carelessness – the Doctor has been in real trouble for doing this sort of thing (in a very uncharacteristic moment in *Mindwarp*), and the Seventh Doctor is even cagey about Harry's 'twins' in *Remembrance*. He also breaks the rules that he tetchily told Tegan could "never be broken, even in the TARDIS – don't *ever* ask me to do anything like that again" to return Grace and Chang Lee to life.

Okay – now for the difficult bit. The Doctor tells Wagg he's "half human, on my mother's side". He appears to do this as an attempt to unnerve him and pinch the beryllium chip, but the Master's exploration of the TARDIS confirms this as the truth; the TARDIS' link to the Eye of Harmony is opened by a human retinal print. Now, there's been no indication of this before, and neither has there been any indication otherwise. If anything, the Doctor's double-edged fondness/despair for Earth

'This Doctor is filled with a lust for life and experience, an incredible joy and vigour, like a man recovered from some terrible illness.'

'At the moment of his death, the Master regenerates into another species. What's to stop the Doctor doing the same?'

and humanity seemed to come from qualities he saw in us that he also recognized in himself, but not in the other Time Lords – imagination, playfulness, silliness. He has also been at great pains to stress his alien nature – from *The Twin Dilemma* to *An Unearthly Child*. There are no shortage of well-qualified people that have prodded the Doctor about in previous stories – Dastari in *The Two Doctors* for example – who've discovered no signs of mixed ancestry. The Doctor's bio-data, called up by Spandrell in *The Deadly Assassin*, has him down as a common-or-garden Prydonian. Schemes as diverse as Omega's temporal bonding and the Rani's Time Manipulator scam have all relied on the Doctor's Time Lord status. So do we have a weird mystery?

The Master's under-reaction to this news, and his own morphology into the 'death snake', gives me hope for another theory. *Only* the Eighth Doctor is half-human, something he is immediately aware of, and delights in. This also goes some way to explaining his curiously casual attitude to human things like snogging. If the Doctor is linked to the TARDIS, as we've been given to believe many times, the TARDIS machinery updated itself to respond to him at the moment he regenerated. At the moment of the Master's death, he regenerates into another species – some kind of parasitic snake. What's to stop the Doctor doing something similar?

This raises more questions – how did an Earth woman's DNA get into the Doctor's regenerative cycle? Perhaps for the sake of extending the process, as part of the regeneration system as instituted by the ancient Time Lords, different species are 'loaded in' at random. The more regenerations you go through, the less 'pure' you get. Remember how the Master, on his last legs, was able to assimilate Tremas the Trakenite? Well, it's a thought, anyway ...

At the close of the adventure, he seems suddenly more authoritative and sensible at the TARDIS controls, and just as at the end of *Castrovalva* or *The Twin Dilemma*, one gets the feeling that the craziness is over and the 'real' new Doctor has arrived. However he may have matured in other media, the Eighth Doctor on TV remains a tantalizing enigma. Is he really that crazy – or was he just settling down?

The end of time? The Eighth Doctor and friends look to infinity – and beyond? © BBC

GUESS WHO? So, who exactly IS the Doctor?

This little exercise was intended as a piece of fictional detective work, but one thing I think I've discovered is that the series is at its best when it's not addressing big questions about the Doctor. As Tom Baker said, he isn't a character that can suddenly develop, change, or go in really unexpected directions. Most of the big revelations I've tried to piece together were designed to help with the dramatic workings of a particular story or a set of stories – the '12 regenerations' rule makes the Master's plight in *The Deadly Assassin* understandable; the Doctor's admission of his age to Victoria works to strengthen their bond shortly after they've met; his musings on time in *Remembrance* sheds light on his dangerous tactic to bring out the Daleks and ensnare them. These glimpses of the Doctor's inner workings are made all the sweeter by being rare. We should follow the Doctor's own rule – the less said the better.

By contrast, our fondest memories of the Doctor come from little character moments we see along the way on his everyday travels; bashing Perkins' head on a table to cure his headaches; getting Ambril to wear the headdress; using the Caretakers' own rule book against them.

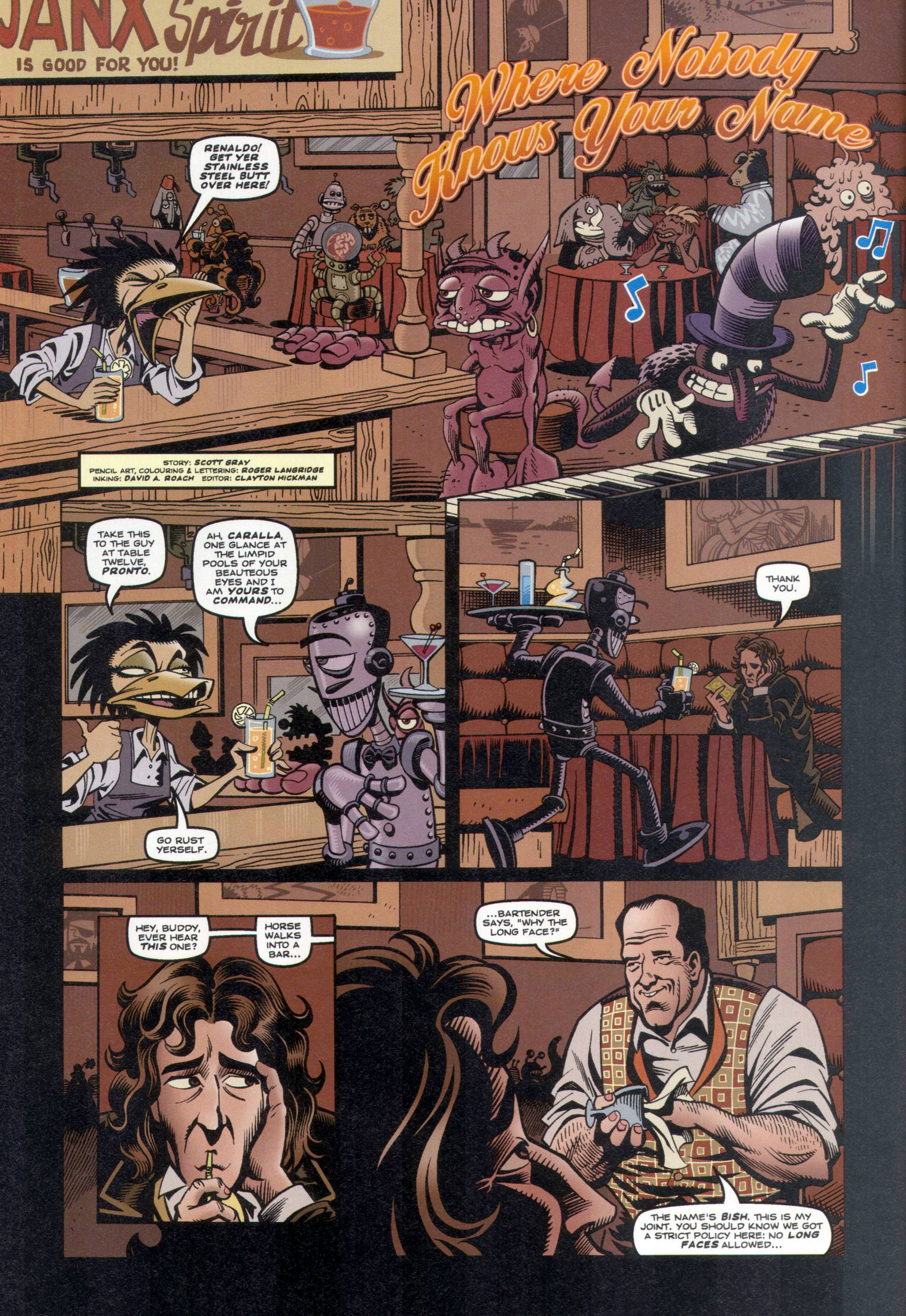
But the Doctor, undeniably, has an overarching personality. He is generally a kind, optimistic person with a great love of travel, science and a special fondness for humans, and Victorian/Edwardian England. He's an expert in last-minute solutions, and using the tools at hand to overcome an enemy. His weaknesses are pompousness, overconfidence, and his own curiosity. He has an unquenchable desire to see new things. In general, he loathes routine and planning, and is often bad at it when he tries it. He can't bear overserious people, be they friends or enemies, because he is inherently childish, slipshod and facetious. He despairs of military virtues, preferring the casual approach to blundering in, all guns blazing. He dislikes cruelty and tyranny and feels duty bound to defeat it – but only because his initial flight from Gallifrey cast him, unwittingly, in that position. We must remember that he didn't set out to fight evil, but to *explore*.

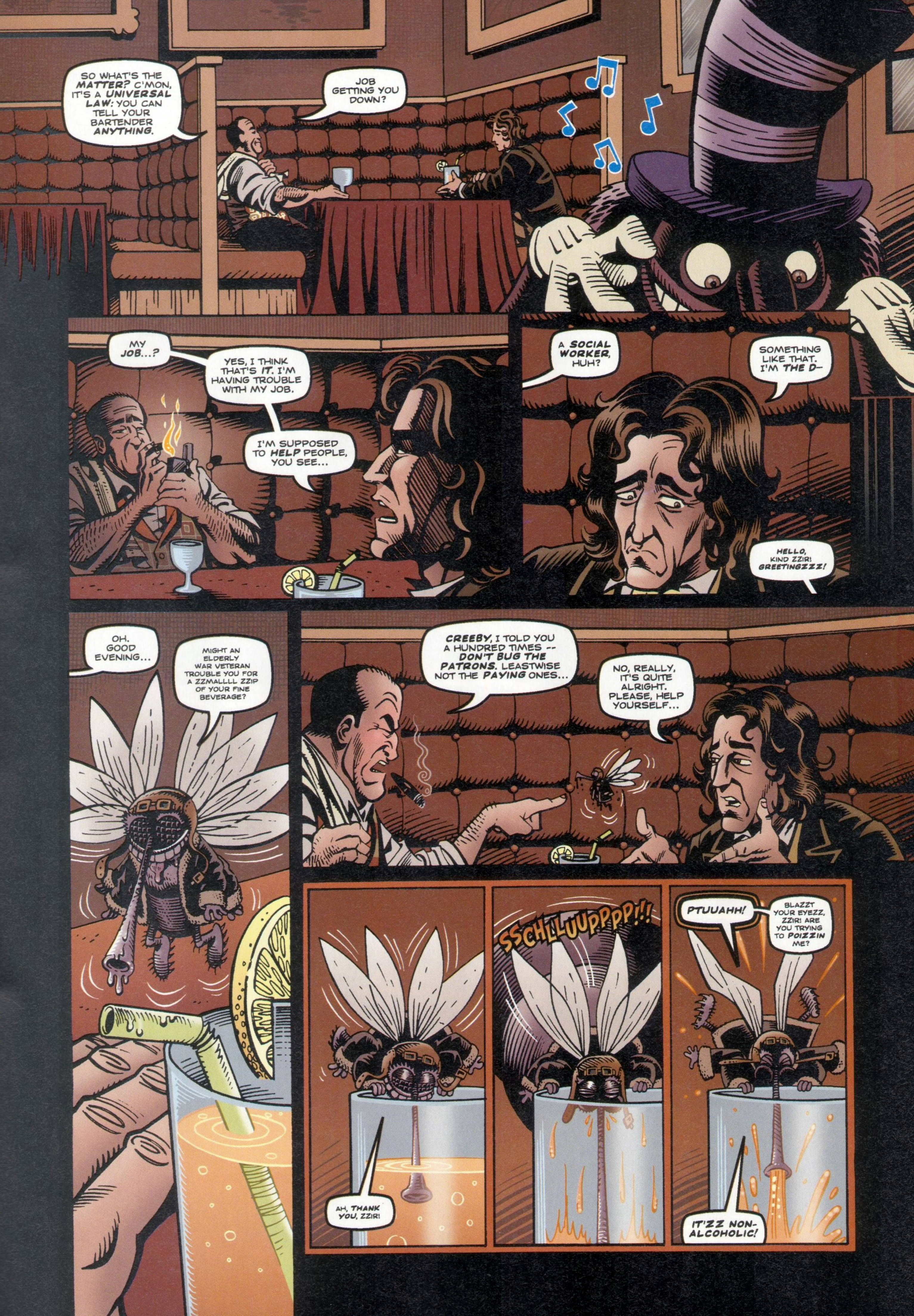
He prefers to talk the enemy down, and get them to fall into a trap of their own making, and he doesn't like handling guns – but if he's trapped, and there's no alternative, he'll gas Morbius, gun down an Ogron, or even blow up Skaro. He seems to have some kind of moral bottom line. If you're a sentient, sensible creature – a human, Silurian, etc – he'll try to fix your dispute through diplomacy. But if you've sacrificed your 'humanity'; if you're 'irredeemable' and there's no other way out, if your death will mean saving millions of lives, he'll reluctantly dispose of you. He is certainly not a pacifist.

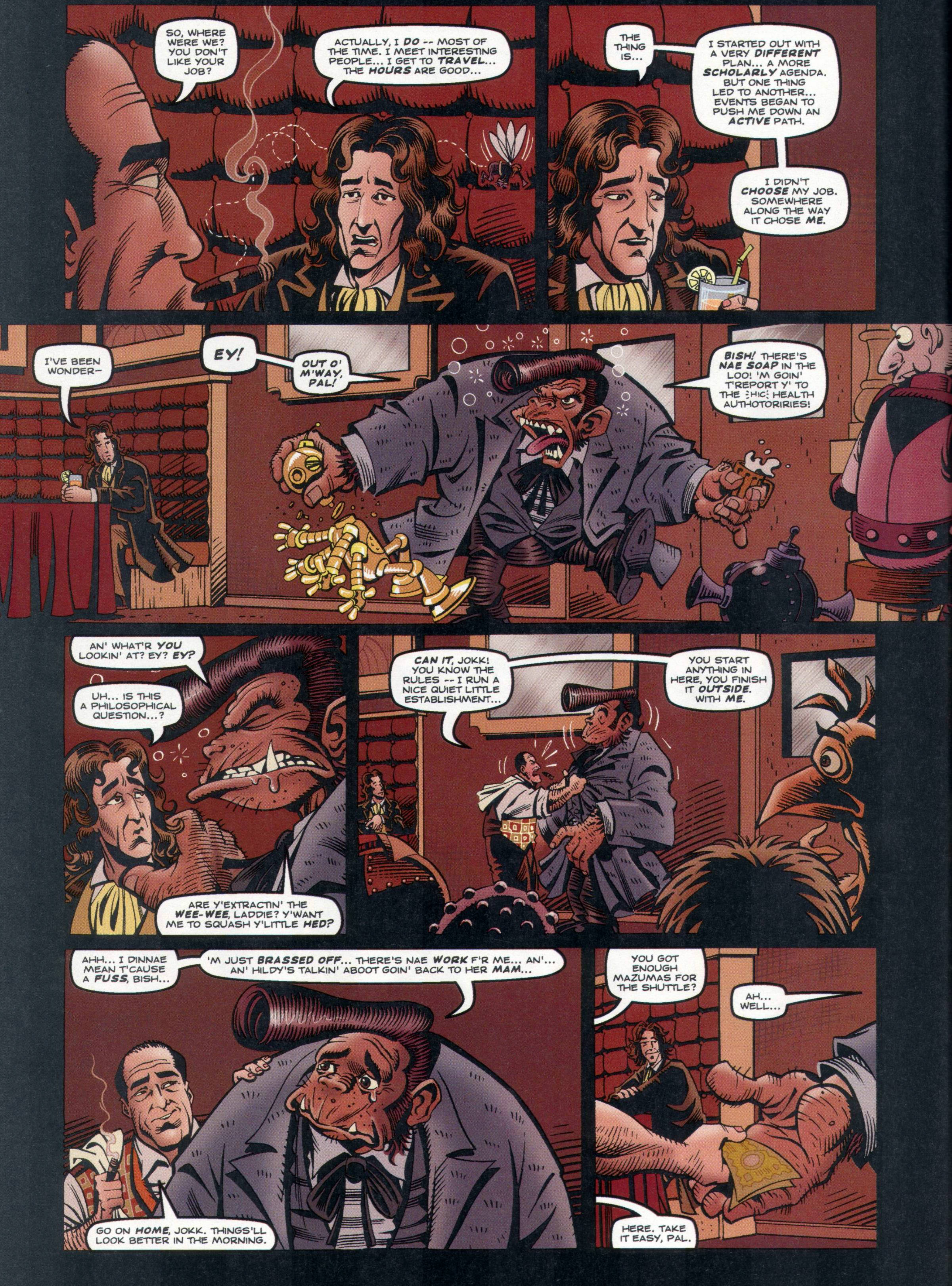
When I was a kid, I really wanted to meet the Doctor. Now, if I ever see him coming, I'll run a mile ... DWM

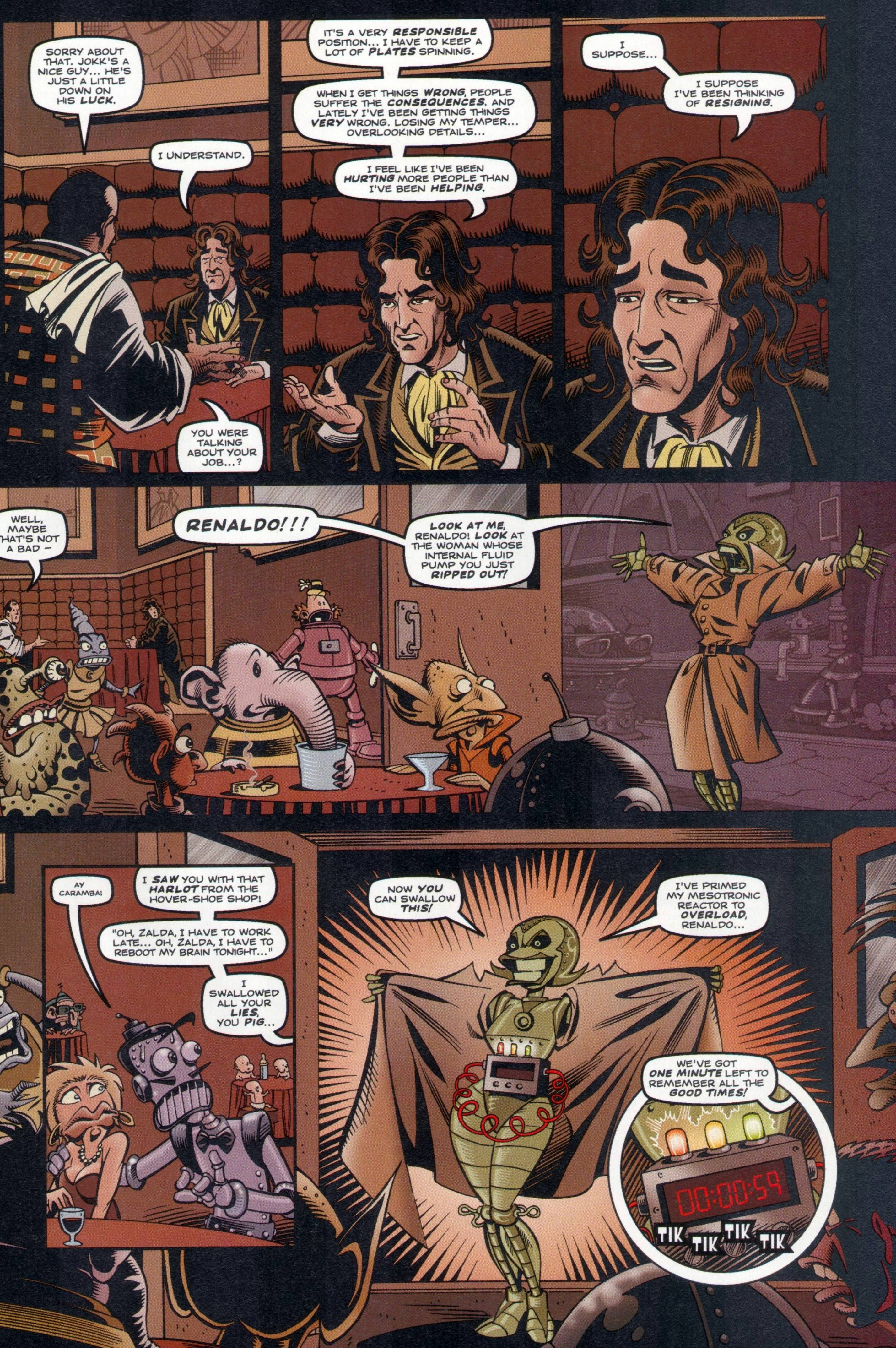
Where Nobody Knows Your Name

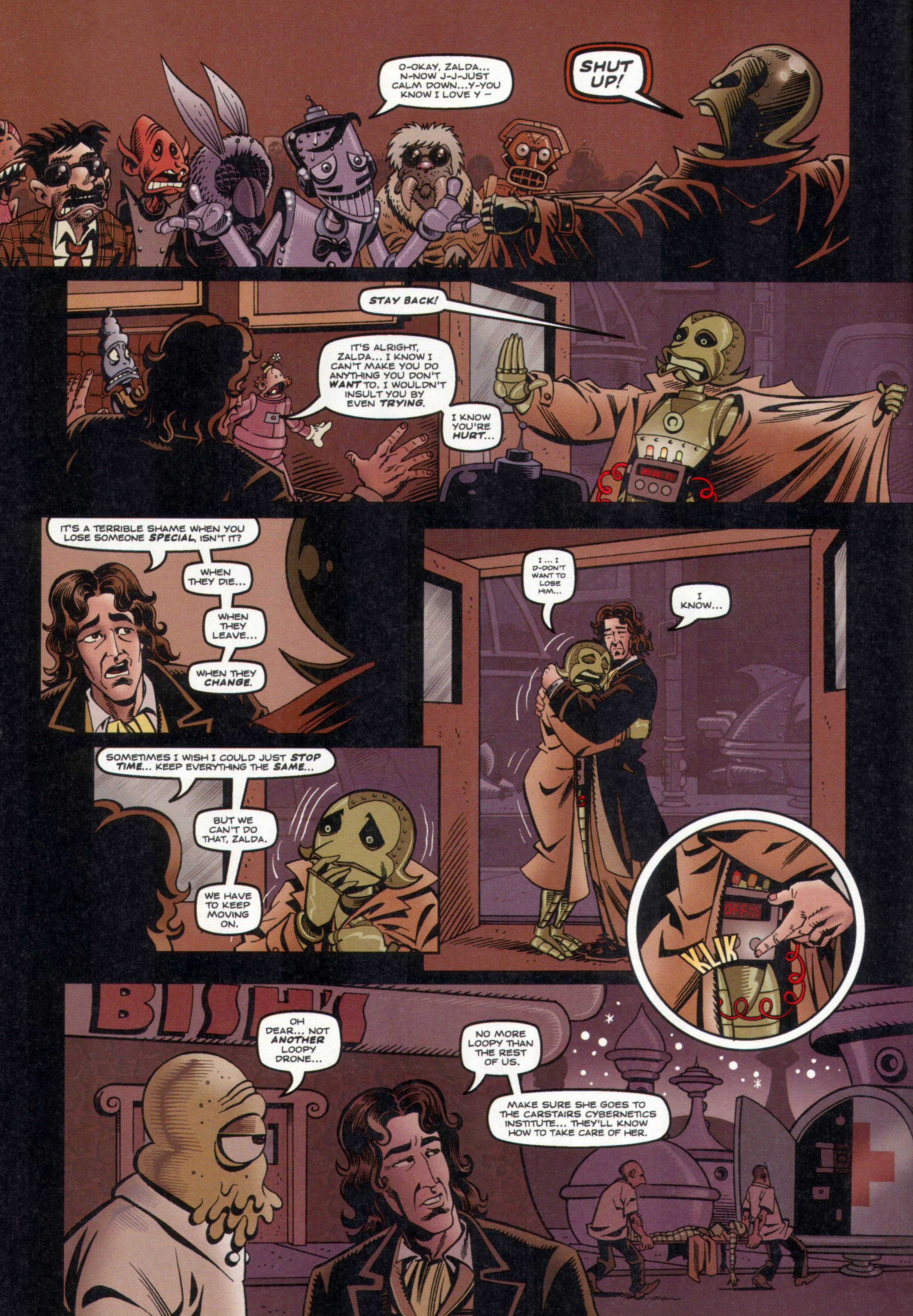
STORY: **SCOTT GRAY**
PENCIL ART, COLOURING & LETTERING: **ROGER LANGRIDGE**
INKING: **DAVID A. ROACH** EDITOR: **CLAYTON HICKMAN**

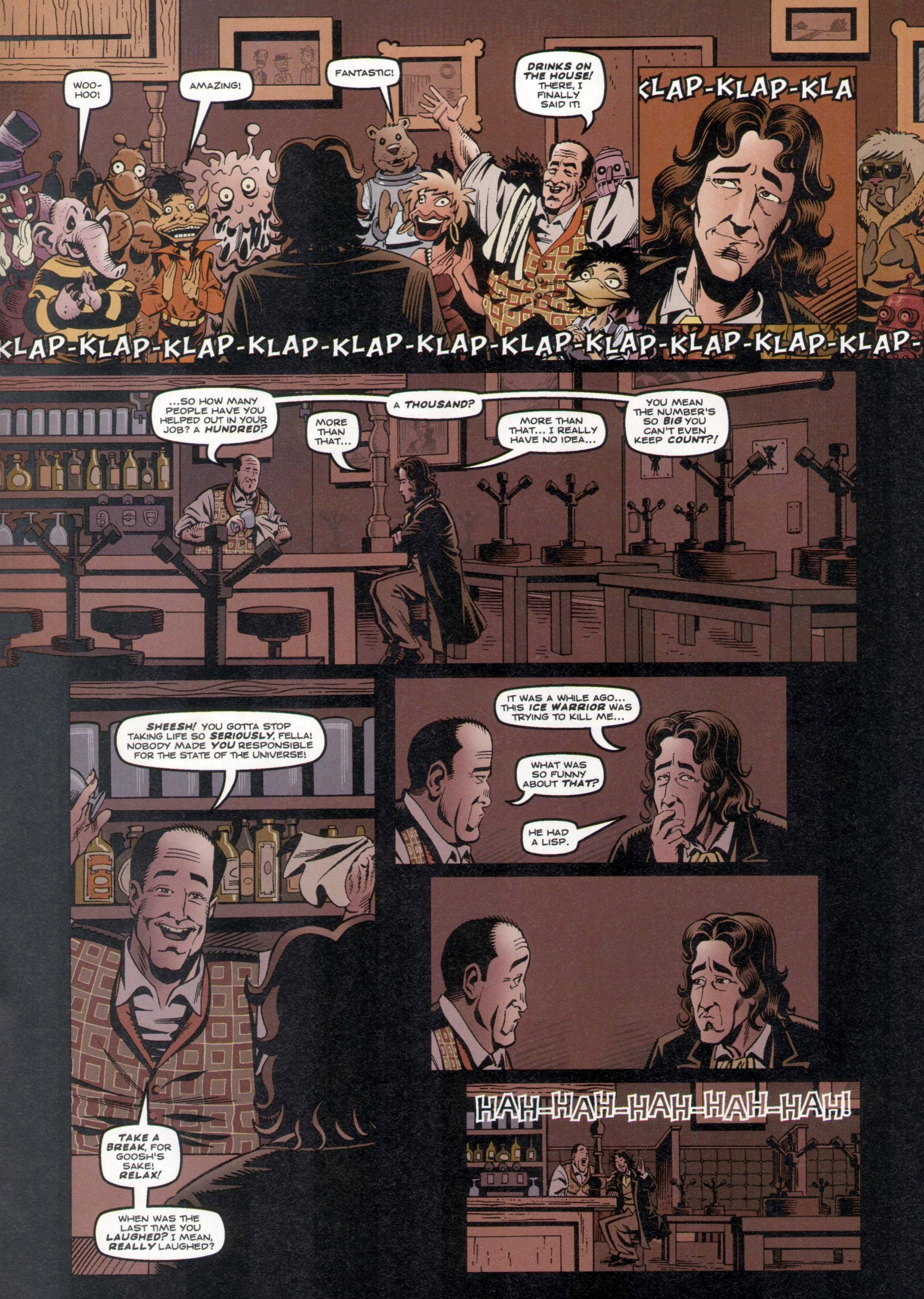

JANX Spirit IS GOOD FOR YOU!
RENALDO! GET YER STAINLESS STEEL BUTT OVER HERE!
TAKE THIS TO THE GUY AT TABLE TWELVE, **PRONTO**.
AH, **CARALLA**, ONE GLANCE AT THE LIMPID POOLS OF YOUR BEAUTEOUS EYES AND I AM **YOURS** TO **COMMAND**...
GO RUST YERSELF.
THANK YOU.
HEY, BUDDY, EVER HEAR **THIS** ONE?
HORSE WALKS INTO A BAR...
...BARTENDER SAYS, "WHY THE LONG FACE?"
THE NAME'S **BISH**. THIS IS MY JOINT. YOU SHOULD KNOW WE GOT A STRICT POLICY HERE: NO **LONG FACES** ALLOWED...

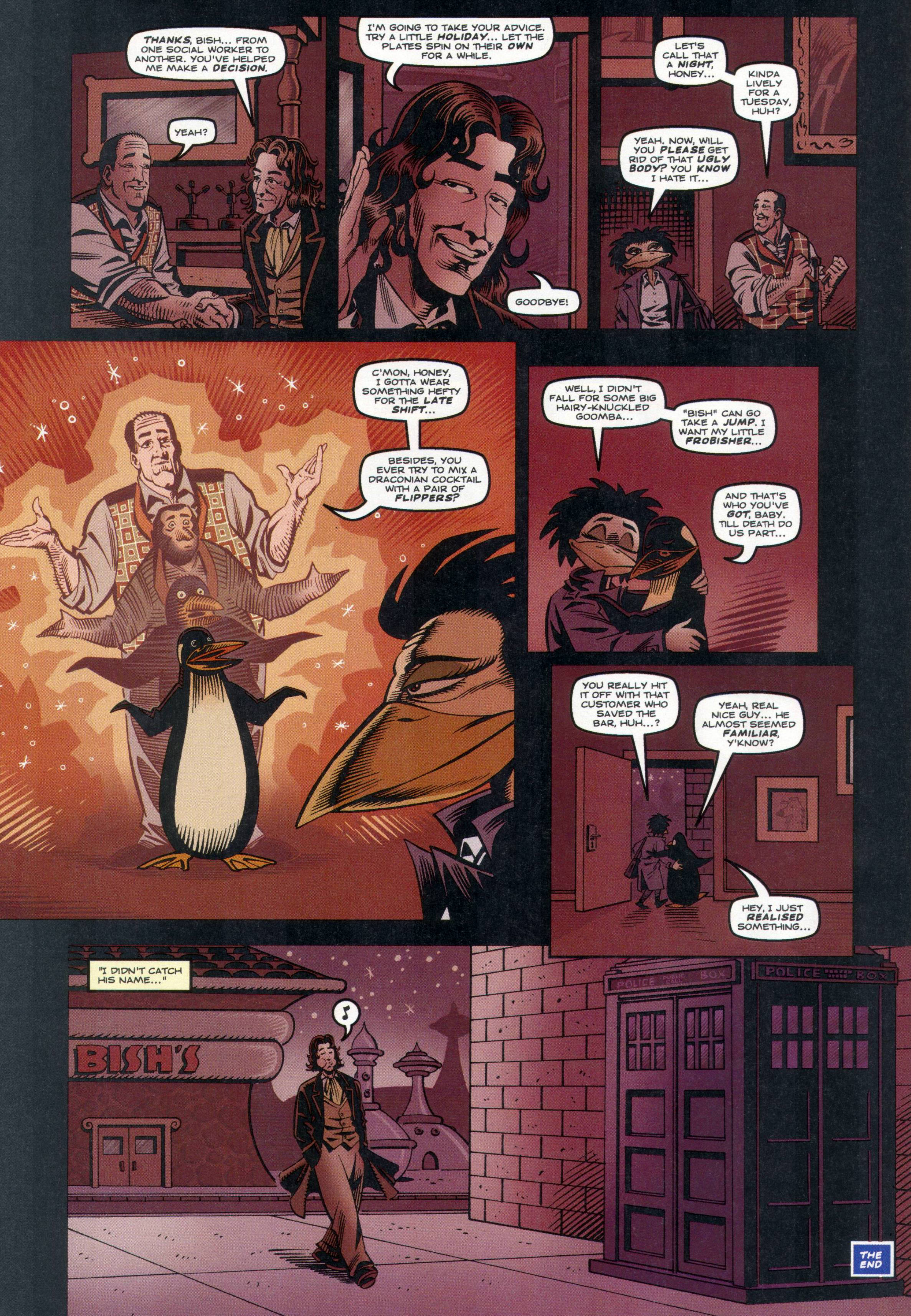

SO WHAT'S THE MATTER? C'MON, IT'S A UNIVERSAL LAW: YOU CAN TELL YOUR BARTENDER ANYTHING.
JOB GETTING YOU DOWN?
MY JOB...?
YES, I THINK THAT'S IT. I'M HAVING TROUBLE WITH MY JOB.
I'M SUPPOSED TO HELP PEOPLE, YOU SEE...
A SOCIAL WORKER, HUH?
SOMETHING LIKE THAT. I'M THE D–
HELLO, KIND ZZIR! GREETINGZZZ!
OH. GOOD EVENING...
MIGHT AN ELDERLY WAR VETERAN TROUBLE YOU FOR A ZZMALLLL ZZIP OF YOUR FINE BEVERAGE?
CREEBY, I TOLD YOU A HUNDRED TIMES -- DON'T BUG THE PATRONS. LEASTWISE NOT THE PAYING ONES...
NO, REALLY, IT'S QUITE ALRIGHT. PLEASE, HELP YOURSELF...
AH, THANK YOU, ZZIR!
SSCHLLUUPPPP!!!
PTUUAHH!
BLAZZT YOUR EYEZZ, ZZIR! ARE YOU TRYING TO POIZZIN ME?
IT'ZZ NON-ALCOHOLIC!


SO, WHERE WERE WE? YOU DON'T LIKE YOUR JOB?
ACTUALLY, I **DO** -- MOST OF THE TIME. I MEET INTERESTING PEOPLE... I GET TO **TRAVEL**... THE **HOURS** ARE GOOD...
THE THING IS...
I STARTED OUT WITH A VERY **DIFFERENT** PLAN... A MORE **SCHOLARLY** AGENDA. BUT ONE THING LED TO ANOTHER... EVENTS BEGAN TO PUSH ME DOWN AN **ACTIVE** PATH.
I DIDN'T **CHOOSE** MY JOB. SOMEWHERE ALONG THE WAY IT CHOSE **ME**.
I'VE BEEN WONDER—
EY!
OUT O' M'WAY, PAL!
BISH! THERE'S **NAE SOAP** IN THE LOO! 'M GOIN' T'REPORT Y' TO THE :HIC: HEALTH AUTHOTORIRIES!
AN' WHAT'R **YOU** LOOKIN' AT? EY? **EY?**
UH... IS THIS A PHILOSOPHICAL QUESTION...?
ARE Y'EXTRACTIN' THE **WEE-WEE**, LADDIE? Y'WANT ME TO SQUASH Y'LITTLE **HED?**
CAN IT, JOKK! YOU KNOW THE RULES -- I RUN A NICE QUIET LITTLE ESTABLISHMENT...
YOU START ANYTHING IN HERE, YOU FINISH IT **OUTSIDE**. WITH **ME**.
AHH... I DINNAE MEAN T'CAUSE A **FUSS**, BISH...
'M JUST **BRASSED OFF**... THERE'S NAE **WORK** F'R ME... AN'... AN' HILDY'S TALKIN' ABOOT GOIN' BACK TO HER **MAM**...
GO ON **HOME**, JOKK. THINGS'LL LOOK BETTER IN THE MORNING.
YOU GOT ENOUGH MAZUMAS FOR THE SHUTTLE?
AH... WELL...
HERE. TAKE IT EASY, PAL.


SORRY ABOUT THAT. JOKK'S A NICE GUY... HE'S JUST A LITTLE DOWN ON HIS **LUCK**.
I UNDERSTAND.
YOU WERE TALKING ABOUT YOUR JOB...?
IT'S A VERY **RESPONSIBLE** POSITION... I HAVE TO KEEP A LOT OF **PLATES** SPINNING.
WHEN I GET THINGS **WRONG**, PEOPLE SUFFER THE **CONSEQUENCES**. AND LATELY I'VE BEEN GETTING THINGS **VERY** WRONG. LOSING MY TEMPER... OVERLOOKING DETAILS...
I FEEL LIKE I'VE BEEN **HURTING** MORE PEOPLE THAN I'VE BEEN **HELPING**.
I SUPPOSE...
I SUPPOSE I'VE BEEN THINKING OF **RESIGNING**.
WELL, MAYBE THAT'S NOT A BAD –
RENALDO!!!
LOOK AT ME, RENALDO! **LOOK** AT THE WOMAN WHOSE INTERNAL FLUID PUMP YOU JUST **RIPPED OUT!**
AY CARAMBA!
I **SAW** YOU WITH THAT **HARLOT** FROM THE HOVER-SHOE SHOP!
"OH, ZALDA, I HAVE TO WORK LATE... OH, ZALDA, I HAVE TO REBOOT MY BRAIN TONIGHT..."
I SWALLOWED ALL YOUR **LIES**, YOU **PIG**...
NOW **YOU** CAN SWALLOW **THIS!**
I'VE PRIMED MY MESOTRONIC REACTOR TO **OVERLOAD**, RENALDO...
WE'VE GOT **ONE MINUTE** LEFT TO REMEMBER ALL THE **GOOD TIMES!**
00:00:59
TIK TIK TIK TIK


O-OKAY, ZALDA... N-NOW J-J-JUST CALM DOWN...Y-YOU KNOW I LOVE Y –
SHUT UP!
STAY BACK!
IT'S ALRIGHT, ZALDA... I KNOW I CAN'T MAKE YOU DO ANYTHING YOU DON'T WANT TO. I WOULDN'T INSULT YOU BY EVEN TRYING.
I KNOW YOU'RE HURT...
IT'S A TERRIBLE SHAME WHEN YOU LOSE SOMEONE SPECIAL, ISN'T IT?
WHEN THEY DIE...
WHEN THEY LEAVE...
WHEN THEY CHANGE.
I ... I D-DON'T WANT TO LOSE HIM...
I KNOW...
SOMETIMES I WISH I COULD JUST STOP TIME... KEEP EVERYTHING THE SAME...
BUT WE CAN'T DO THAT, ZALDA.
WE HAVE TO KEEP MOVING ON.
KLIK
BISH'S
OH DEAR... NOT ANOTHER LOOPY DRONE...
NO MORE LOOPY THAN THE REST OF US.
MAKE SURE SHE GOES TO THE CARSTAIRS CYBERNETICS INSTITUTE... THEY'LL KNOW HOW TO TAKE CARE OF HER.


WOO-HOO!
AMAZING!
FANTASTIC!
DRINKS ON THE HOUSE! THERE, I FINALLY SAID IT!
KLAP-KLAP-KLA
KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-KLAP-
...SO HOW MANY PEOPLE HAVE YOU HELPED OUT IN YOUR JOB? A ***HUNDRED?***
MORE THAN THAT...
A ***THOUSAND?***
MORE THAN THAT... I REALLY HAVE NO IDEA...
YOU MEAN THE NUMBER'S SO ***BIG*** YOU CAN'T EVEN KEEP ***COUNT?!***
SHEESH! YOU GOTTA STOP TAKING LIFE SO ***SERIOUSLY***, FELLA! NOBODY MADE ***YOU*** RESPONSIBLE FOR THE STATE OF THE UNIVERSE!
TAKE A BREAK, FOR GOOSH'S SAKE! ***RELAX!***
WHEN WAS THE LAST TIME YOU ***LAUGHED?*** I MEAN, ***REALLY*** LAUGHED?
IT WAS A WHILE AGO... THIS ***ICE WARRIOR*** WAS TRYING TO KILL ME...
WHAT WAS SO FUNNY ABOUT ***THAT?***
HE HAD A LISP.
HAH-HAH-HAH-HAH-HAH!

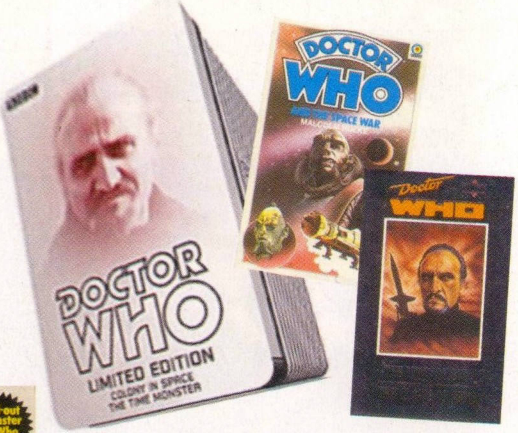

THANKS, BISH... FROM ONE SOCIAL WORKER TO ANOTHER. YOU'VE HELPED ME MAKE A DECISION.
YEAH?
I'M GOING TO TAKE YOUR ADVICE. TRY A LITTLE HOLIDAY... LET THE PLATES SPIN ON THEIR OWN FOR A WHILE.
GOODBYE!
LET'S CALL THAT A NIGHT, HONEY...
KINDA LIVELY FOR A TUESDAY, HUH?
YEAH. NOW, WILL YOU PLEASE GET RID OF THAT UGLY BODY? YOU KNOW I HATE IT...
C'MON, HONEY, I GOTTA WEAR SOMETHING HEFTY FOR THE LATE SHIFT...
BESIDES, YOU EVER TRY TO MIX A DRACONIAN COCKTAIL WITH A PAIR OF FLIPPERS?
WELL, I DIDN'T FALL FOR SOME BIG HAIRY-KNUCKLED GOOMBA...
"BISH" CAN GO TAKE A JUMP. I WANT MY LITTLE FROBISHER...
AND THAT'S WHO YOU'VE GOT, BABY. TILL DEATH DO US PART...
YOU REALLY HIT IT OFF WITH THAT CUSTOMER WHO SAVED THE BAR, HUH...?
YEAH, REAL NICE GUY... HE ALMOST SEEMED FAMILIAR, Y'KNOW?
HEY, I JUST REALISED SOMETHING...
"I DIDN'T CATCH HIS NAME..."
♪
BISH'S
POLICE PUBLIC CALL BOX
POLICE BOX
THE END

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

20 Marine Court, Marina, St. Leonards-On-Sea, East Sussex TN38 0DX
Tel : 01424 436825 Fax: 01424 436843
Website address now: www.burtonswho.com e-mail: burtonswho1@btclick.com
CALLERS WELCOME THURSDAYS, FRIDAYS AND SATURDAYS 9.30 - 12 noon and 2pm - 4.30 pm
CREDIT CARD ORDERS MAY BE PHONED IN ON THESE DAYS OR EMAILED AT ANY TIME
Send 2 x 1st class stamps for full Burtons catalogue of over 1200 items

DATES AND PRICES LIABLE TO CHANGE AT ANY TIME BY THE PRODUCERS

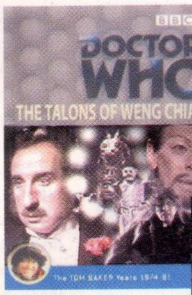

DOCTOR WHO
LIMITED EDITION
COLONY IN SPACE
THE TIME MONSTER
DOCTOR WHO
DOCTOR WHO

"I am the Master...and you will BUY me!"

Another fabulous Burtons offer: until May 1st, buy the **Master Tin Set**, containing the videos **Colony in Space** & **The Time Monster**, & we will give you **FREE** the paperback novel of **The Space War** & the Classic Double Novel edition of **Mind of Evil** & **The Claws of Axos**!! Slap on your black goatee & make this month Delgado-tastic!

£24.99 + £3 p&p

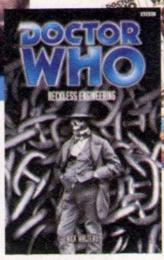
DVD
The Talons of Weng Chiang


BBC
DOCTOR WHO
THE TALONS OF WENG CHIANG

Watch Leela get ratty on this double disc! Numerous extra features, including:

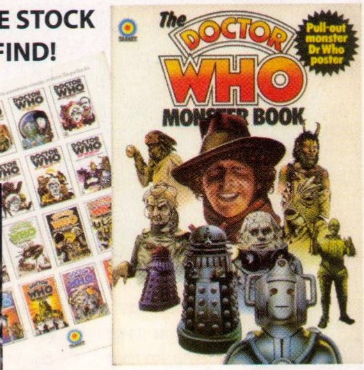
- *Whose Doctor Who* 1977 documentary
- cast & production team commentary
- Blue Peter Dr Who feature
- Pebble Mill interview

and more! £19.99 + 85p p&p

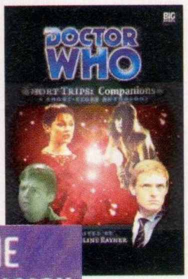

DOCTOR WHO
RECKLESS ENGINEERING

BBC Book
The Doctor's latest adventure in print is Reckless Engineering
£5.99 + 50 p&p

RARE STOCK FIND!


The DOCTOR WHO MONSTER BOOK
Pull-out monster Dr Who poster

We have discovered a quantity of this highly sought after 1st edition of the **Doctor Who Monster Book**. This rare softback, published in 1975 is a must for any collector! Contains pullout Dr Who poster
£8.00 + 50 p&p

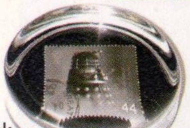

DOCTOR WHO
SHORT TRIPS: Companions

Short Trips 2: Companions
Short stories focussing on the Doctor's companions, edited by Jaqueline Rayner

H/B £14.99 + £1.25 p&p

CD AUDIO DRAMAS

Dalek War - Part 4
Concluding chapter of the epic Dalek saga
£9.99 + 50p p&p



glass Dalek paperweight
£5.95 + 60p p&p

Dr Who and The Pirates
Yo ho ho with the 6th Doctor and Evelyn!
£13.99 + 50p p&p

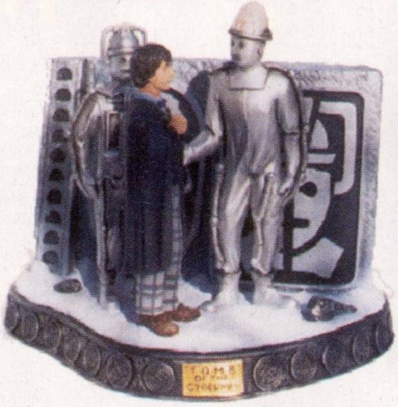
Sabbath Dei

Faction Paradox Protocols:
3: Sabbath Dei
4: Year of the Cat
In 18th century London Cousin Justine encounters a man named Sabbath...
Each CD £8.50 + 50p p&p

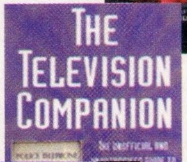
Prof. Bernice Summerfield: The Bellotron Incident
£9.99 + 50p p&p

Music from the 7th Doctor Adventures
£9.99 + 50p p&p

Last chance to explore the Tomb!

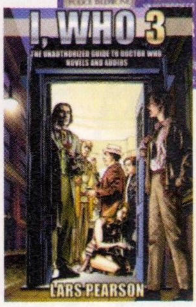

TOMB OF THE CYBERMEN

We have obtained a limited number of this beautifully detailed diorama, second in a line which was discontinued, showing the 2nd Doctor's encounter with the Cybercontroller from The Tomb of the Cybermen.
Formerly £79.99, now at the monster bargain price of just **£36 + £5.99** p&p!


THE TELEVISION COMPANION

The Television Companion
The guide to TV Dr Who, massively revised & updated.
Due late April/early May
£14.99 + £1.25 p&p

Dr Who '?' Baseball cap
£9.99 + 75p p&p


I, WHO 3
LARS PEARSON

I, Who 3
Third volume of the definitive guide to the Doctor's adventures in print and on audio
£14.99 + £2.50 p&p

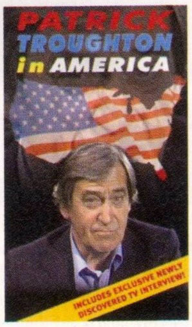
PATRICK TROUGHTON THE DOCTOR 1966-69

WILLIAM HARTNELL THE DOCTOR 1963-66

Burtons has acquired the last few of these now deleted statuettes of the first two Doctors. Previously retailing at £54.99, we are delighted to offer them at the bargain price of just
£25 each + £2.50 p&p!!

POST FREE!!!

RADIO CONTROLLED DALEKS
The ultimate Who toy is still available, and from late April/early May a RED version will accompany the black & silver models!
Total movement, lights & voice!
£69.99 - POST FREE!


PATRICK TROUGHTON in AMERICA
INCLUDES EXCLUSIVE NEWLY DISCOVERED TV INTERVIEW!

Patrick Troughton in America
Documentary features rare footage of Troughton's appearances at US conventions
VHS £12.99 +85p p&p
DVD £1599 +85P p&p

Still a few of these statuettes left at bargain prices! Previously £25, now:
SENSORITE/QUARK/DRACONIAN
Just £9 each + £1.25 p&p

LINX/ZYGON
£15 each + £1.25 p&p

Telos Novella: Wonderland
Standard - £10 + £1.50 p&p
Deluxe - signed, numbered, bound & with illustration
£25 + £1.50 p&p

DWM ARCHIVE

THE BRAIN OF MORBIUS

Mad scientist Andrew Pixley throws the Archive lever and reanimates a half-Hammer, half-Who hybrid of horror – the beast with two writers!

PART ONE

The TARDIS materialises at night on a storm-lashed rocky plain, with a furious Doctor telling Sarah that he is certain his ship has been guided there by the Time Lords. The pair soon discover a graveyard of spaceships, with the corpse of one recently decapitated Mutt survivor. The insect's missing head has been taken by Condo, a powerful but slow-witted servant with a hook for his left hand, back to the castle of his master, Mehendri Solon. Solon needs a suitable oxygen-breathing head for his work, and is delighted when the Doctor and Sarah arrive at his abode to shelter from the storm. Solon has Condo prepare food and wine, as the Doctor remarks that he knows of Solon, a famous neurosurgeon who suddenly vanished – allegedly to follow the Cult of Morbius – but is now in seclusion on Karn. The Doctor realises that the bust on display in Solon's hall depicts Morbius, a despicable Time Lord criminal. However, the wine has been drugged and he passes out; Sarah, who has not drunk the wine, feigns unconsciousness. Solon has Condo carry the Doctor to his laboratory inpreparation for an operation, and during an examination discovers that the Doctor is a Time Lord; a perfect means for Morbius to avenge himself. However, before Solon can begin work, he and Condo leave to arrange better lighting.

The arrival of the Doctor and Sarah has been noticed by the Sisterhood of Karn; at their Shrine, the elderly Maren reveals to Ohica that the Flame of Life, which provides them with the Elixir they share with the Time Lords, is dying. It seems clear to them that the Doctor has been sent by the Time Lords to steal the little Elixir they have left. They use their teleportation powers to bring first the TARDIS and then the unconscious Doctor to them.

Ignored and presumed unconscious, Sarah explores Solon's castle and enters the laboratory where she assumes that a restless figure on a curtained bed is the Doctor. Drawing aside the veils, she stares in horror at a headless amalgam of different creatures, with a human left arm and a massive right claw ...

PART TWO

On hearing Solon and Condo return, Sarah hides; the surgeon realises that the Doctor must have been taken by Maren and the Sisterhood and sets off to reclaim the Doctor's head. At the Shrine, the Doctor insists to Maren that he is not working for the Time Lords and that he has felt the mind of Morbius; Maren retorts that she saw Morbius executed on Karn. The Sisterhood decide to execute the Doctor and prepare a bonfire, with the Doctor tied to a stake at its centre. Condo and Solon burst in and ask for the sacrifice to be halted, but they are forced to withdraw by Maren's powers. However, Sarah, who has followed them, infiltrates the Shrine in the confusion and releases the Doctor. As they escape, Maren releases the power of her ring at the pair, and Sarah is blinded.

At his castle, Condo turns on Solon, angry that his master offered him to the Sisterhood in exchange for the Doctor. To placate the servant, Solon agrees to restore his arm. He descends to a crypt where he speaks to the electronic voice of a trapped Morbius. The Doctor brings Sarah to Solon's laboratory so that the surgeon can examine her eyes; Solon claims that Sarah is blinded and only the Elixir can restore her sight. The Doctor determines to get some from the Sisterhood and departs, but Solon writes a note to Maren which he despatches with Condo.

The blinded Sarah is left in the hall and hears the voice of Morbius calling out.

Stumbling down to the chamber, she cannot see the source of the voice: a glowing brain in a tank. It fears she is one of the Sisterhood, shreiking "You she-devils want to destroy me!"

PART THREE

Solon arrives and bustles Sarah out of the crypt, but when Sarah overhears Solon identify the voice as Morbius and says that he has sent the Doctor into a trap, she locks the surgeon in the crypt and sets out to find help. She is quickly recaptured by Condo and brought back to the castle.

The Sisterhood are waiting to capture the Doctor as he approaches their Shrine. Maren quickly explains that Sarah's blindness is only temporary, but refutes the Doctor's claims that Morbius is alive on Karn. The Doctor learns of the plight the Sisterhood face now that the Flame is dying and discusses the trap of immortality they have fallen into. However, when the Doctor ignites a firework, the soot in the flame's chimney is cleared and the fire burns again.

When Morbius learns from Solon that the Doctor is a Time Lord, he takes fright and believes that his people are hunting him down. Desperate to become mobile, Morbius persuades the surgeon to perform the operation using a transparent casing to attach his brain to the headless body. As the operation is prepared, Condo sees that his missing arm is part of the creature Solon has made; he attacks Solon who shoots him. Solon forces Sarah to help him complete the operation, but they are interrupted when the Sisterhood deliver the Doctor's inert form to the castle. Solon goes to see who his visitors are, leaving the blind Sarah alone in his laboratory – as behind her, the completed Morbius creature rises to its feet ...

PART FOUR

Sarah's sight returns just in time for her to avoid the creature, which attacks Solon. Sarah finds that the Doctor is only playing dead just as the monster attacks them; they are saved by the dying Condo but Sarah is thrown down a flight of stairs. A recovered Solon prepares a tranquiliser gun and sets off with the Doctor into the rocks after the monster, which kills Kelia, one of the Sisterhood, before it can be stunned and captured.

Leaving Solon in his laboratory to dismantle the creature, the Doctor goes to check on Sarah down in the crypt; Solon follows him and locks the pair in so that he can complete his work. The Doctor uses Solon's chemicals to produce cyanide which travels up an air duct into the laboratory. Solon soon collapses, but the gas is harmless to the monster which is now complete. Morbius descends to the crypt where the Doctor challenges him to a mind-bending contest. A mental battle ensues with the Doctor's previous incarnations amongst the faces appearing on the apparatus. A fuse blows in Morbius' brain case and the monster staggers away, but the Doctor collapses.

Out on the rocky mountain path, the creature encounters the Sisterhood who have been mobilised by Ohica. Morbius is forced over a precipice to his doom. In the Shrine, the Doctor is restored to health by the new dose of Elixir that has formed – and Maren enters the Flame, growing young again. Leaving Ohica some more fireworks in case there are problems with soot again, the Doctor and Sarah depart in the TARDIS.

"WHAT A MAGNIFICENT HEAD!"

Solon welcomes the Doctor and Sarah in from the storm, and when the Doctor removes his hat, stares in amazement at his features.

SOLON What a magnificent head!

SARAH What?

SOLON Superb ... head.

(The Doctor and Sarah laugh good-naturedly)

DOCTOR Well, I'm glad you like it. I have had several. I used to have an old grey model before this. Some people liked it.

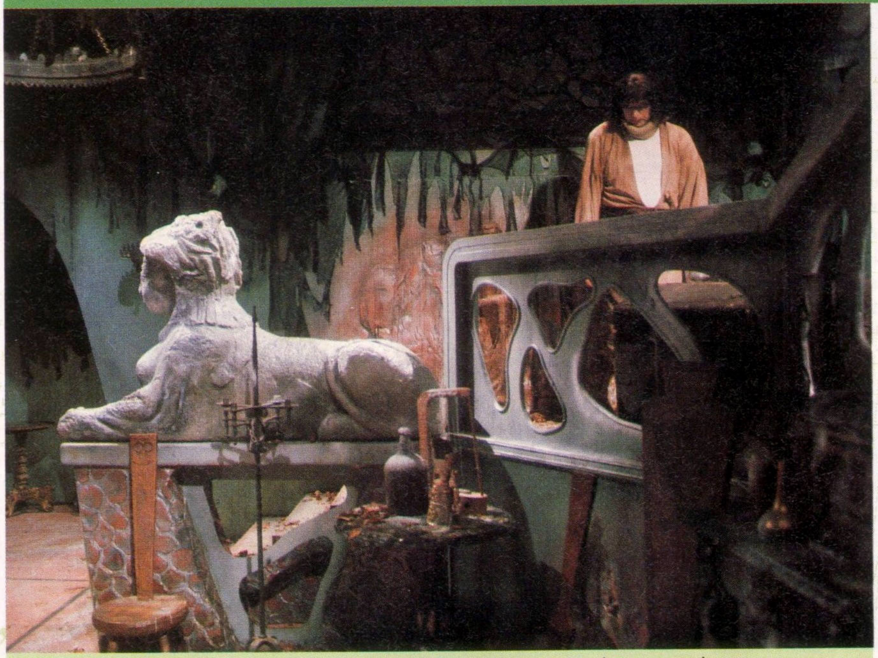
SARAH I did.

SOLON What?

DOCTOR I said some people liked it. But I prefer this model.

From **THE BRAIN OF MORBIUS PART ONE** by 'Robin Bland'

IN PRODUCTION



House of pain: Colin Fay (Condo) takes position on Barry Newbery's Gaudi-esque castle set. © BBC

Although he had left *Doctor Who* as script editor in Spring 1974, writer Terrance Dicks continued to pitch storylines to the series. As well as being the principal writer for Target's series of paperback *Doctor Who* novelisations, Dicks discussed new story ideas with his successor at the BBC, Robert Holmes. Holmes was keen to move *Doctor Who* away from the Earth-based parables which paralleled real-life situations and sought to use classic science fiction and horror stories as the template for the adventures of the Fourth Doctor, played by Tom Baker. As such, Dicks proposed a vampire-type storyline which Holmes agreed to develop. On Wednesday 11 December 1974, the script editor commissioned Dicks for a six-part outline entitled *The Haunting* to be delivered within nine days; Dicks' submission was received on Monday 6 January 1975, but unfortunately did not turn out to be what Holmes and producer Philip Hinchcliffe were looking for.

In Spring 1975, Hinchcliffe and Holmes considered the remaining stories for the end of the thirteenth season which would be in production in the Autumn. Hinchcliffe was intrigued by the exploration of robotics, and the perspective of machine intelligence in particular; much of this interest had been inspired by the science fiction writings of American author Isaac Asimov. This subject had recently been touched upon in *Robot*, the début story for Baker's Doctor, which had been written by Dicks as his first freelance assignment after leaving *Doctor Who*. Whereas the 1933 monster movie *King Kong* had proved the inspiration for *Robot*, in which a sympathetic colossus went on the rampage, the production team suggested to Dicks that he could develop a new robotic story, but one which took Mary Shelley's *Frankenstein* as its starting point.

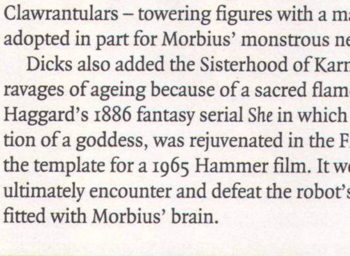
Dicks and Holmes decided to take the basis of man-creating-monster from *Frankenstein* and turn it on its head. The writer proposed that the two main protagonists would be a galactic super-criminal and a highly advanced robot servant which he had created and programmed. The criminal, Morbius (presumably named after the obsessive scientist in MGM's 1956 film *Forbidden Planet*), would be fleeing from his pursuers when his spaceship crashes into a planet; in the accident, the robot survives and is able to rescue Morbius' head from the wreckage and keep it alive. Morbius demands a new body and the well-intentioned robot sets about assembling one from the remains of all the other alien species who have also crashed on this strange world. The crux of the story was that the robot, having no sense of aesthetics, assembles a monstrous but practical body onto which Morbius' head is attached. Morbius, who had been rather handsome prior to the crash, is less than pleased – and angry that the situation came about as a result of the way in which he had programmed his servant. The robot, however, still cannot understand what will make the body it has assembled into a man – a problem unwittingly solved by the arrival of the Doctor; the Time Lord has now presented himself as a suitable candidate to house Morbius' brain. Hinchcliffe commissioned Dicks for the four-part storyline entitled *The Brain of Morbius* on Thursday 1 May, with a target delivery of Wednesday 14 May.

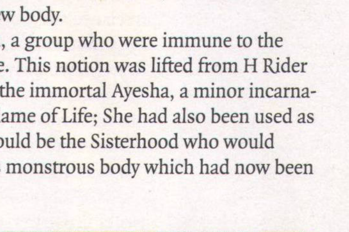
In crafting his new serial, Dicks drew upon some elements from his 1974 *Doctor Who* stage play *Seven Keys to Doomsday* which would only have been seen by a fraction of the potential television audience. This skirmish between the Doctor and the Daleks to take control of seven crystal keys was set on a desolate planet called Karn where the Doctor and his companions found a ruined civilisation. One encounter for the Doctor was with the last surviving Grand Master of Karn who guarded the seventh crystal; to gain the crystal, the Doctor had to defeat the Grand Master in a

Sisters are doing it for themselves: Maren (Cynthia Grenville) and the Sisterhood of Karn discuss the secret of combatting seven signs of ageing ... © BBC

mind battle of mental superiority. The Daleks' servants in the production, which Dicks had originally envisaged as crocodile men, had been realised as the Clawrantulars – towering figures with a massive crab-like claw; this look was adopted in part for Morbius' monstrous new body.

Dicks also added the Sisterhood of Karn, a group who were immune to the ravages of ageing because of a sacred flame. This notion was lifted from H Rider Haggard's 1886 fantasy serial *She* in which the immortal Ayesha, a minor incarnation of a goddess, was rejuvenated in the Flame of Life; She had also been used as the template for a 1965 Hammer film. It would be the Sisterhood who would ultimately encounter and defeat the robot's monstrous body which had now been fitted with Morbius' brain.





Dicks' storyline for *The Brain of Morbius* was delivered on Monday 19 May. Happy that the storyline was suitable for the series, the production office commissioned Dicks to develop a set of four scripts on Friday 6 June. The deadline was Thursday 30 July, and to allow more money for the subsequent serial which would close the season, Dicks was asked to develop his scripts as being completely studio bound with no pre-filming – a first for *Doctor Who* where each serial had previously had at least a small amount of model or effects filming. In writing his serial, Dicks envisaged Morbius' robot servant as a sleek and highly advanced machine, very much like the Raston robot he later developed for *The Five Doctors*; central to the plot was the robot's obsession with bringing Morbius back to life at any cost. Dicks delivered his first episode on Thursday 26 June, and Holmes formally accepted the script as suitable for development on Tuesday 1 July. Dicks then proceeded to write the remaining three scripts during the rest of the month, delivering these to the BBC office on Monday 4 August prior to departing on an overseas holiday with his family.

While Dicks was away, production planning began so that *The Brain of Morbius* could enter production as Serial 4K at the end of September 1975. As such, pre-production began almost immediately. The director assigned to the serial was Christopher Barry who had worked on *Doctor Who* since the first Dalek serial in 1963, most recently directing *Robot* in Spring 1974; the experienced Barry would be able to handle a complex serial which was to be made entirely on videotape in studio. Barry had not expected to be available for *Doctor Who* as he had been working on the BBC period drama *Poldark*, but internal politics led to him being removed from the series and so he was available to take on *The Brain of Morbius*.

Similarly, the set designer, Barry Newbery, had worked on numerous serials since handling the remount of the very first episode in 1963. Costumes were designed by L Rowland-Warne, who had worked on *Death to the Daleks* in 1973 and *Planet of the Spiders* in 1974. Jean McMillan, the make-up designer, had previously worked on *Planet of the Daleks* and *Invasion of the Dinosaurs*, while visual effects designer John Horton had supervised numerous serials since *Spearhead from Space* in 1969. Composer Dudley Simpson was commissioned to provide incidental music on the serial on Monday 18 August.

Summer 1975 was a busy time for Holmes, who was also commissioned to turn *Aliens in the Blood*, a previously abandoned *Doctor Who* storyline from 1968, into a science fiction serial for BBC Radio 4.

STORYLINE FRANKENSTEIN

Mary Wollstonecraft Shelley's gothic fantasy *Frankenstein* (originally *Frankenstein, or The Modern Prometheus*) was first published in 1818 when the author was 21; in it, a scientist named Frankenstein creates life in the form of a creature assembled from human remains. The story had been popularised by Universal's 1931 movie featuring Boris Karloff as the Monster, which kicked off a series of sequels. The scientist and his creation had then appeared in several films from the Hammer Studios, starting with *The Curse of Frankenstein* in 1957.

FRANKENSTEIN
THE MONSTER THAT TERRORIZED THE WORLD!
COLIN CLIVE · MAE CLARKE · JOHN BOLES · BORIS KARLOFF

Unfortunately, the final two serials of the season were running into difficulties. The final story, a six-part adventure by Bob Baker and Dave Martin called *The Hand of Fear*, had been in development since June and was developing in a more ambitious way than Holmes and Hinchcliffe had anticipated at the commissioning stage. Turning to the script for *The Brain of Morbius*, it was now clear that what Dicks had delivered was also going to be too expensive to realise – particularly the robot servant. Hinchcliffe was concerned that the story did not match the series' guidelines, and also wanted the piece to have more of a traditional horror story feel. Holmes felt responsible for the situation, since he had given Dicks the premise to work to in the first place. Unfortunately, with Dicks out of the country and uncontactable, reconstruction of the serial would have to be undertaken as an in-house exercise. Nevertheless, the scripts for Parts Two to Four were formally accepted on Thursday 28 August.

'IF THE STORY UPSET MARY WHITEHOUSE, IT WAS FINE BY ME!'

CHRISTOPHER BARRY DWM 316

Dicks returned from his holiday to find Holmes indicating that substantial changes needed to be made to *The Brain of Morbius*. Because of the situation, and his trust in Holmes as a writer, Dicks agreed to let Holmes revise the serial and asked for the new script to be sent to him on completion. The main change which Holmes had to make was the removal of Morbius' robot, and to replace this role of Morbius' recreator the script editor came up with an archetypal mad scientist called Dr Solon.

By now, *Doctor Who* had been in almost continual production since September 1974; the regular cast of Tom Baker and Elisabeth Sladen had only enjoyed a short holiday in March at the end of recording on *Genesis of the Daleks* before launching into production of the new season which was about to debut on BBC1. This scheduling was the result of a move to bring *Doctor Who* back from its usual New Year debut to the traditional September start; the main impetus behind this was that the industry believed the ITV network would be screening *Space: 1999*, a new science fiction series and the most expensive television show made at that time, on Saturday evenings from the Autumn. Thus it was imperative to get *Doctor Who* on air a week or so in advance of its latest rival.

Baker and Sladen completed recording on *The Android Invasion* on Tuesday 26 August and were then accorded a month's holiday since *The Brain of Morbius* required no pre-filming on location or at Ealing. On Saturday 6 September, the duo joined their former co-star Ian Marter in Blackpool to turn on the famous illuminations.

Scary monsters and supercreeps: "Solon – farewell, auf wiedersehen, goodbye ..." © BBC

Meanwhile Holmes rewrote the scripts in early September. The opening of Part One had some detailed description for one of the crashed aliens: "Kriz, an insect-like Mutt, drags himself painfully over the basalt outcrops. One of his limbs was broken in the crash. His steletene space coveralls are badly ripped and stained with his violet blood. He reaches more level ground and stops briefly to look at the twisted zison drive of his space cruiser. The impact buried it deep into the rock, buckling and shearing the heat-stained rilium plates." Kriz was killed by Solon's servant Condo, a "humanoid giant" with a "rough peasant head and the baleful eyes of a hunter" and "a glinting hook that substitutes for his left hand".

For the ceremony of the Sisterhood in Part One, Holmes indicated "The sisters are assembled ... and are moving to the slow rhythm of some unseen flute-like instrument. Maren sits within the circle, a hunched old crone gazing into her crystal ball." When the Doctor is to be sacrificed in Part Two, Holmes noted of the shrine that "There is a post in the middle a la the old Sioux cookbooks".

Holmes retained the mind battle between the Doctor and Morbius in the final episode which would show the Doctor's previous faces: "Sarah stares. On the screen the face of Jon Pertwee, eyes closed, merges back into the face of Patrick Troughton ... The face of William Hartnell appears on the screen ... Hartnell's face mixes into yet another ... and another". The script editor's intention was that these should be the faces of the Doctor prior to the Hartnell incarnation – despite the fact that in *The Three Doctors* it had been indicated that this was indeed the Doctor's first incarnation. As with *Pyramids of Mars* which he had also written, Holmes gave the Doctor's age as 749.

Can't get you out of my head: The Doctor and Sarah meet the brains of the operation. © BBC

On Monday 15 September, Holmes sent Dicks the revised scripts for *The Brain of Morbius*. Dicks was horrified by the extent to which his scripts had been altered. Much of the material with the Sisterhood of Karn was as he had written it, and some of the Doctor's dialogue was still intact – but the core of the story had changed in a way that he disliked. The robot's lack of aesthetics had been the primary reason for the creation of the story's monster; by replacing it with the highly-skilled scientist Solon, why did Solon not realise that Morbius would want a good looking body and simply transplant Morbius' brain into a complete humanoid body rather than building one out of bits?

This was the only time in his career that Dicks had had his material rewritten to such a vast extent and was initially furious, telephoning Holmes to voice his displeasure. Although he knew that he could complain to the Writer's Guild and block development of the serial, he was also aware, from his own years as script editor, of the changes which often had to be made to scripts at short notice to make them workable. Furthermore, Holmes was a very good friend of his and he knew that the production team had been left with little option. As his anger died down, Dicks was able to meet up with Holmes and Hinchcliffe at a bar later on and express his feelings so that they could then resolve the situation to everyone's satisfaction.

Aware that Dicks was unhappy with the scripts, it was suggested on Friday 19 September that the finished programme should be credited to either Robert Holmes, or to "Stephen Harris" which had been used earlier in the year on *Pyramids of Mars* after a similar situation in which Holmes had substantially rewritten Lewis Greifer's original scripts.

A calmer Dicks wrote to Holmes on Monday 22 September saying that he felt the script editor had done a "grand job" under the circumstances. However, Dicks continued, "I can't help feeling that the removal of the robot, the central pivot of the story, has left a more conventional story with the plot sometimes a bit thin on the ground, and you've moved a bit further towards horror than I'd care for myself." The writer then continued "These scripts don't contain a line of my dialogue and just aren't written by me so I'll have to ask you to take my name off them – if only to avoid breaking the Trades Description Act! Hope this won't add to your problems too much. I'll leave it to you to devise some bland pseudonym." The following day, Dicks' agent Harvey Unna contacted the BBC to agree the use of a pen-name on the serial, Dicks effectively removing himself from the production of a story which he no longer considered to be his. Obeying the precise wording of Dicks' request, Holmes came up with the pen-name 'Robin Bland' for the serial.

Holmes still had some rewrites to make to his own material. Part Three was revised on Wednesday 24 September, with changes to the scenes in the Shrine where Maren tells the Doctor that Solon knows the effects of her ring are not permanent, and the subsequent discussion as to whether Solon lived on Karn during Morbius' execution.

SCRIPTING MORBIUS

In Part One, the original face of Morbius was seen as a bust in Solon's abode and was described by Robert Holmes thus: "The broad brow, the imperious, almost handsome features are modelled to a scale slightly larger than life". The villain's new form, as glimpsed by Sarah at the end of the episode, was "a monstrous body, the product of Solon's labours with various disparate life-forms that have crashed on the planet. A hybrid of fur, feathers and scales, and it has no head." What remained of Morbius was "a purple grey brain suspended in a bubbling tank of nutrient", and in Part Three Solon placed this in a brain case, "a well-wired goldfish bowl with projecting photo-cell eyes for stereoscopic vision". During Part Four, Holmes' stage directions noted that at one point when the Morbius creature is confronted by Maren's acolyte, "It comes face to goldfish bowl with one of the sisters".

For the role of Solon, Barry had considered trying to cast horror stars Peter Cushing (who had played Dr Who in the 1960s cinema adaptations) or Vincent Price, as well as John Bennett (who had appeared in *Invasion of the Dinosaurs*) and Freddie Jones. However, the role went to Welsh actor Philip Madoc, whom Barry recalled seeing in a BBC Sunday afternoon classic serial; Madoc had appeared in *Doctor Who* before as Eelek in *The Krotons* and as the War Lord in *The War Games*, as well as the 1966 movie *Daleks – Invasion Earth 2150AD*. For the part of Condo, Barry considered casting Stephen Thorne or Michael Kilgarriff (whom he had directed before in *Doctor Who* as Azal in *The Dæmons* and the title character in *Robot*) and also *Carry On* star Bernard Bresslaw (who had played Varga in *The Ice Warriors*); the part went to Colin Fay, a tall opera singer whom Barry knew was breaking into acting.

The voice of Morbius was provided by Michael Spice, an accomplished radio performer whom Barry had interviewed for a previous role and was keen to use. The Morbius costume would be inhabited for the main action sequences by Stuart Fell, a diminutive stuntman who had worked regularly on *Doctor Who* since 1970.

Experiment Four: The Doctor creeps in to meet the creature trapped in the crypt © BBC

John Scott Martin was hired to appear briefly as Kriz the Mutt. Barry and Warne had decided to use a Mutt costume from Barry's 1972 serial *The Mutants* for the Kriz character, and Martin had played one of the monsters in this earlier serial.

After considering Mary Morris, Sheila Burrell and Eileen Way for the part of Maren, Barry settled on Cynthia Grenville. As Ohica, Barry cast Gilly Brown whom he had noticed in another programme and who possessed a strong voice and expressive eyes. Barry hired Geraldine Stephenson to handle the choreography of the Sisterhood ceremonies as he did whenever his productions had a special movement requirement; in turn, Stephenson suggested several dancers – such as Janie Kells – who became the Sisterhood.

Rehearsals for the serial began at the BBC Acton Rehearsal Rooms on Thursday 25 September. Barry found that Tom Baker was now far more at ease than when he had directed him on his début serial in Spring 1974. Reading the script for the new story, Baker was quick to accuse Hinchcliffe of stealing ideas from other sources for the series. Sladen was not terribly keen on the story as she found the monster in it was too slow-moving. The chanting of the Sisterhood for their ceremony in Part Two was pre-recorded by the actresses on Thursday 2 October.

Recording began with a two-day session in Studio 1 at Television Centre over Monday 6 and Tuesday 7 October; all four recording sessions were scheduled for 7.30pm to 10pm after a day of camera rehearsals. At this point, it was still intended that *The Brain of Morbius* should début on Saturday 20 December, the week after *The Android Invasion*, and run through the Christmas/New Year period into 1976. After recording the opening credits to Part One, all the scenes on the rocky surface of Karn were taped for the serial, more or less in sequence. As usual, a roll-back-and-mix effect was used for the arrival of the TARDIS across a recording break. The rock area incorporated cutouts of the mountainside and Solon's castle to appear against the cyclorama, and also a four-foot stretch of spacecraft models provided by Horton which would appear in a forced perspective shot with Baker and Sladen; Newbery was unhappy about this finished effect. When the Doctor and Sarah were caught in the rainstorm, six feet of 35mm film of rain was hired from Peter Govey at General Screen Enterprises and superimposed on the picture. Gabrielle Mowbray played Kelia, the Sister killed by the Morbius monster in Part Four. The final scene recorded in the rocks required Fell to perform a stunt fall from the rocky mountain path and drop eight feet out of vision at the bottom of the screen to land on a mattress. The heavy braincase of the monster costume caused Fell to fall badly, twisting his neck and hitting the base of the camera which was recording his stunt.

Women of a certain age: the lack of Elixir starts to tell on Maren. © BBC

Following this, the first three scenes in the Castle Hall through to the Doctor discussing Morbius with Solon were taped; drawing upon horror film influences, Barry had asked Newbery to give this set a very gothic look and suggested the designer should consider the work of Antonia Gaudi, the nineteenth century Spanish architect. Newbery was very taken with Gaudi's designs for buildings with interior supporting columns rather than exterior buttresses, and imagined the castle as the remains of a civilisation which had developed parallel with Earth. Hinchcliffe was less happy with the set; he had wanted something more futuristic without the *Frankenstein* trappings. Sladen ad-libbed Sarah's comment about how she had liked the Doctor's 'previous' head ("an old grey model").

The next set to be used was the Shrine for the Sisterhood, where the first two scenes were taped, along with the insert of Maren looking at the image of the Doctor in her ring. The inspiration for the Shrine set came from Chinese designs and Buddhist temples; the Sisterhood wore costumes made cheaply from skirt fabric, covered in coloured latex and dressed with ornaments made of plastic teaspoons obtained from the BBC tea lady. For the insert shots of Maren seeing the TARDIS, and later the Doctor, in her ring, a distorted fish eye lens was used along with a star filter to soften the image. A recording break was scheduled for the scene of the TARDIS being teleported into the Shrine; this also used CSO in conjunction

For your eyes only: Her eyesight returning, Sarah Jane (Elisabeth Sladen) looks to the Doctor (Tom Baker) for any more bright ideas ... © BBC

with a moving caption slide to reveal the phone box. By now, Barry's recording was already running 15 minutes over the 10pm deadline, and as such the scheduled CSO shot of the Morbius monster falling to its doom was abandoned until the second studio session a fortnight later.

The following evening, Tuesday 7, opened with the first scene in the Laboratory, for which the head of another Mutt costume from *The Mutants* had been cannibalised and made to react in Solon's experiments. The remainder of Part One, from Sarah tipping away her drugged wine onwards, was then recorded in sequence. To expand some of the sets, such as the Gallery in Solon's castle and also the Passage to the Shrine, Barry opted to use CSO to place foreground elements over the main set. Another roll-back-and-mix effect was used for the shot of the Doctor vanishing from the Laboratory. For this day's recording, the headless monster was required to do no more than writhe on the Laboratory bed and so the costume was operated by Crisp rather than Fell.

The Part One material was followed by the first four scenes of Part Two, up to Maren condemning the Doctor to death. After this, the closing credits for Part One and the opening credits to Part Two were taped. The rest of Part Two was then recorded, apart from the scenes set in the Crypt (where Morbius' brain was kept) and the Staircase outside. For the scene where the Doctor attempts to warn the Sisterhood of the possible eruption from the blocked channels, Baker ad-libbed references to Vesuvius and Pompeii alongside the scripted comment about Popocatepetl. The sequence of the Doctor being sacrificed in the flame required the Shrine set to be fireproofed, and the fire was set up by Horton's team on a podium, supervised by firemen standing by with fire extinguishers who requested that the flames were adjusted slightly before recording. When Maren unleashed the power of her ring at Sarah, a blue optical effect was superimposed over the picture. As with the previous night, recording overran by 32 minutes due to a tape change.

COSTUME
MORBIUS MONSTER

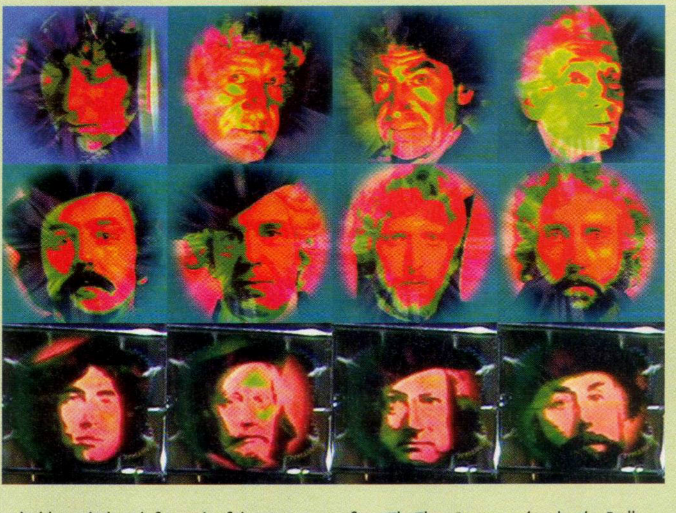
The monster costume worn by stuntman Stuart Fell or extra Alan Crisp was designed by L Rowland Warne as a cotton body-suit onto which lumps of foam had been stuck to create the malformed body. This form was then covered with terylene wadding which had been dipped in latex and built up into muscles, after which hair was added down the spine to hide the costume's zip fastener. A plastic tube was hidden in the neck stump which allowed Fell or Crisp to breathe; after one studio day inside the outfit, Fell developed a throat infection. Warne's objective was to make the whole body look like organic lumps of flesh stuck together, contrasting with the inorganic brain case which would be added later. Coffee beans were mixed into the latex to give the monster an effective texture. Two versions of the costume were made, one headless and one with the headpiece added. The brain case was made by the Visual Effects department and held in place with straps under Fell's chin.

> 'I DON'T KNOW WHY MORBIUS WAS CUT – KIDS ARE TOTALLY CAPABLE OF SEEING IT'S ONLY MAKE-BELIEVE'
>
> **PHILIP MADOC** DWM 164

Rehearsals for the next studio session began on Thursday 9 October. Again, recording spanned two days – Monday 20 and Tuesday 21 October – this time in TC3. Recording on the first day began with the Crypt and Staircase scenes for Part Two; Horton provided the Morbius brain prop and rubber vocal chords, which pulsed with light and vibrated when Spice delivered his modulated lines. Recording of the first seven scenes of Part Three then followed, up to where the blinded Sarah staggers out of the Hall. At this point, the effect of the chandelier falling to the ground during the Sisterhood's telekinetic visit in Part One was recorded as a cut-away, followed by the closing titles of Part Two and the opening titles of Part Three. Another five scenes for Part Three were then taped, and then an insert of Condo and Solon in the Laboratory for the start of Part Two. From there, the Part Three scenes – from Sarah being tied down in the Laboratory to Condo collapsing in the Gallery – were recorded, with a recording break to set up the blood bag and charge in Fay's costume for the scene of Condo being shot in the stomach. The final scene taped that evening was an insert for Part Four, with the wounded Condo getting up and staggering off, followed by the remounted closing credits to Part One.

The final evening of recording on Tuesday 21 was preceded by an afternoon photocall for the mind-battle sequence and shots of Solon with his creation. Recording started with the final three scenes of Part Three and the conclusion of the cliffhanger in the Laboratory at the start of Part Four, after which the closing

MIND BATTLE FACES OTHER DOCTORS?



Philip Hinchcliffe had originally hoped to attract some well-known actors to agree to allow their faces to appear in the mind battle between the Doctor and Morbius to suggest that they were incarnations of the Doctor prior to the William Hartnell one. When no faces offered by Equity seemed to fit the bill, it was decided that crew members would be used in a special photocall to represent the Doctors' other incarnations. Christopher Barry agreed to take part himself, and rounded up Hinchcliffe and Robert Holmes, along with several of the production team working on the subsequent serial *The Seeds of Doom* – namely writer Robert Banks Stewart, director Douglas Camfield, incoming production unit manager George Gallaccio and production assistants Chris Baker and Graeme Harper. The photographs were taken one morning a few days before recording, with L Rowland Warne finding suitable period garb for each of the crew to wear. The images of the Third and Second Doctors were from a publicity photograph from *The Three Doctors*, taken by the *Radio Times* in 1972. The First Doctor's face came from a still of 1965's *The Space Museum*. The sequence of photographs used in the mind battle ultimately ran: Pertwee, Troughton, Hartnell, followed by a top-hatted Gallaccio, Holmes in a tricorn hat, a bearded Harper, Camfield in seventeenth century clothing, Hinchcliffe as a Cavalier, Baker in a hat and lace ruff, Banks Stewart in middle-ages garb and finally Barry in Elizabeth finery. The mind battle was achieved using a four-level colour synthesiser to distort images of Tom Baker's Doctor and the Morbius monster from the Crypt set and place them over the time tunnel effect of the series' title sequence. In a memo on Friday 21 November, the production team confirmed that they had decided that it was safer to use staff members for "likeness of the Doctor in his previous incarnations", as it was not a good idea to associate the faces of known actors with the role without their permission. Nevertheless, Equity ensured that the BBC made a payment to those involved for their appearance.

credits for Part Three and the opening titles to Part Four were recorded. Following this, the rest of the final instalment was recorded in sequence through to the closing credits.

Petroleum gel was added to the claw of Fell's monster costume to allow it to catch fire in the opening scene of the episode. For the shot of Sarah falling downstairs, stunt woman Jennie le Fre doubled for Sladen, with no recording break scheduled for the switchover between sets; recording on this was delayed when the safety officer was concerned about the lack of a handrail on the 12-foot flight of stairs.

> 'ARE THE FACES ON SCREEN EARLIER INCARNATIONS OF THE DOCTOR? I HAVE NO IDEA – DOES IT MATTER?'
>
> **CHRISTOPHER BARRY** DWM 316

In the closing scene of the serial, the shot of Maren regaining her youth in the sacred flame was achieved by mixing together images of Grenville and Martine Holland (one of the Sisterhood extras) who stood against black drapes and were superimposed over the fire. Barry thought it would be a good joke to have the TARDIS dematerialise suddenly like a firework exploding, and so,unconventionally, the police box prop vanished with the detonation of a flash charge instead of the usual crossfade. With the final instalment complete, two insert shots were then taped; the postponed CSO shot of Morbius' death and insert shots of the sacrificial bonfire for Part Two. For the first of these, Fell was strapped into a harness and dangled against a CSO backdrop; the image was then zoomed out and inlayed over a colour aerial photograph of a canyon taken by J Allan.

Although recording had been completed, two scenes from Part Four required remounting on Friday 24 October when 90 seconds of material requiring Madoc, Fell and Spice were re-recorded; these appear to be the scenes in the Laboratory where Morbius attacks Solon and then Solon recovers and grabs a box of hypodermics.

Editing took place during November and December. In his camera script, Barry had noted that Solon telling Condo that he will "see that palsied harridan is screaming for death before Morbius and I are finished with her!" could be a "Possible Ending Episode One"; in the event, the scripted ending of Sarah discovering the monster was adhered to. The only edit made to the serial came in Part One when a short scene was dropped in which Maren, on seeing the sleeping form of the Doctor in her ring, tells the Sisters to concentrate just before the Doctor's body is teleported away from Solon's laboratory.

Dudley Simpson recorded his incidental music at Lime Grove Studios in two sessions, recording around 21 minutes for Parts One and Two on Monday 24 November, and another 26 minutes for Parts Three and Four on Monday 29 December. Simpson was particularly pleased with his score for the serial, and when the Television and Film School asked him to give a lecture he arranged to have an undubbed version of the serial made available to demonstrate his work.

By the end of the year, *The Brain of Morbius* was dropped from its originally scheduled start date of Saturday 20 December, creating a two-week break in the season before the new serial débuted in 1976. A *Match of the Day* special was scheduled on Saturday 20, with a compilation repeat of *Genesis of the Daleks* screened on Saturday 27. Parts One and Four of the serial were scheduled to run later than usual to allow for BBC1's coverage of the FA Cup Draw. On reading the *Radio Times* listing for *The Brain of Morbius* Part One, Dicks was highly amused to see his original storyline credited to one 'Robin Bland'.

On the day that Part One was broadcast, *The Times* ran a piece on the show in which Philippa Toomey spoke to Baker, Hinchcliffe, Holmes and director Douglas Camfield. Baker commented on how he was enjoying life so much more now he was the Doctor, and how 5000 people recently turned out to see him in Glasgow. Camfield commented that *Doctor Who* was the most difficult show he had worked on, and Holmes confided that he dreaded child viewers who were more scientifically knowledgeable than he was.

The violent and horrific nature of *Doctor Who* was now prompting comments from young viewers. After watching Part Two of *The Brain of Morbius*, young Aidan Carlisle wrote to the BBC on Sunday 11 January 1976 to say that what with shots of Morbius' brain and the android Sarah's face falling off in *The Android Invasion*, the series had changed "in a nasty way because it's become more like a war and horror film that is on at 11 o'clock at night". Holmes wrote back to the young viewer on Tuesday 13, agreeing that the shows were more frightening but adding "we would say more exciting".

Eternal flame: The Doctor and Sarah visit the sinister Sisterhood of Karn. © BBC

The Brain of Morbius ran opposite the pop show *Supersonic* in London, while most other regions ran the extremely popular talent show *New Faces*. Generally, this new competition for *Doctor Who* meant a loss of about two million viewers in comparison with the pre-Christmas serials which had faced weaker competition from old films and the badly-networked *Space:1999*.

The criticism about the serial continued through the month, with Mary

Whitehouse of the National Viewers and Listeners Association attacking both the general atmosphere and the Morbius monster. She asked for *Doctor Who* to be moved to a later slot, arguing that the programme contained "some of the sickest and most horrific material ever seen on children's television". The letters page of *The Guardian* on Monday 26 January was taken up with replies to Mrs Whitehouse from children and parents defending the show. On Thursday 12 February, the *Evening News* ran a follow-up article, asking 385 children from Smallwood Junior School in Tooting what they felt about *Doctor Who*. Eighty percent of those interviewed watched *Doctor Who* and nearly all enjoyed it; only ten percent of the younger children were scared by things they saw in it.

In Autumn 1976, it was decided that *The Brain of Morbius* would be one of three compilation repeats to be shown by BBC1 in November and December to allow a postponement of *The Face of Evil* to January 1977. Hearing that his serial was to be re-edited, Barry contacted Hinchcliffe to offer his help with the recut, but simply received a message of thanks. Hinchcliffe oversaw the compilation of a 60-minute version which Barry was very unhappy with. The full adventure was screened on Saturday 4 December in opposition to ITV shows such as the very popular *Celebrity Squares*, *Happy Days*, *The Magician* and old films like *The Sandowners*. The compilation performed well, with a higher audience than its intial run, and entered the Top 20 shows for the week.

Dicks novelised his heavily rewritten scripts as *Doctor Who and the Brain of Morbius*; this was published in hardback by Allan Wingate in May 1977 with cover artwork by Mark Little. The paperback edition from Target Books followed in June 1977; this was issued with a revised version of Little's cover in October 1978 and latterly became number 7 in the Target library. A variant of the story was later developed as part of a range of *Doctor Who* novelisations aimed at younger readers. *Junior Doctor Who and the Brain of Morbius* was published in hardback by WH Allen in June 1980 with a cover painting by Harry Hants and interior illustrations by Peter Edwards. A paperback edition appeared later in November 1980, and was reissued with a revised cover in June 1987.

Mind games: Sarah looks on as the Doctor reels from the after-effects of his mental battle. © BBC

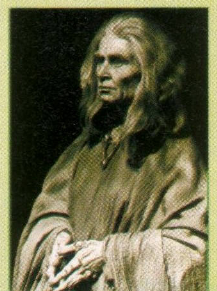
The serial was sold abroad, initially purchased by Dubai, Ecuador and Holland. However, it encountered problems in one of *Doctor Who*'s best markets, Australia, where the Australian Board of Film Censors rated Parts Two to Four of the serial as 'A' for adult in February 1978 which meant that it could not be broadcast in its usual slot. The compilation was purchased in July 1978 and was finally broadcast in January 1980; the episodic version finally appeared in the country in the late 1980s. Sales in 1979 included Brazil, Canada (where it was shown in the 1979/80 season), Chile, Guatemala, Hong Kong, Mexico, New Zealand (shown in May/June 1979 and repeated in April 1987) and Venezuela. Uncut versions of the serial were syndicated in North America from 1985 where the story is also shown as a 93-minute TV movie. A print of Part One without music or sound effects was also erroneously syndicated in North America in the 1970s; the original print issued by *Time Life* in 1978 had timing cuts made and extra narration from Howard da Silva.

The Shrine sound effect from the serial was included on the BBC LP and cassette *Doctor Who Sound Effects* in May 1978. In July 1984, *The Brain of Morbius* became the second *Doctor Who* serial to be released for the home video market and was issued in VHS, Betamax and Laserdisc formats. This version was, however, a slightly amended version of the compilation broadcast, much to the chagrin of Christopher Barry (the only change was a scene of Solon and Condo arguing about Condo's arm). An uncut four-part version of the story was finally issued by BBC Enterprises in July 1990; this version however, was missing a short music cue from the end of Part One which had appeared on the original broadcast. The video cover was painted by Alister Pearson and also appeared on a reissue of Dicks' novelisation, entitled *Doctor Who – The Brain of Morbius*, from Target in January 1991.

The serial was broadcast on Superchannel between 1987 and 1989 in both four-part and compiled two-part forms. UK Gold screened the serial episodically in September 1993 and has run it several times as a compilation since October 1993.

In the early 1990s, Head Up Display produced a resin kit of the monster, and Harlequin Miniatures issued a model of the Morbius monster in 1998. Heathcliffe Blair re-recorded sections of Simpson's music score for inclusion on the Silva Screen CD *Doctor Who – Pyramids of Mars* in September 1993 and *The Worlds of Doctor Who*, in May 1994. The BBC Archives hold both the original four-part version of the serial and the 1976 compilation.

SERIAL 4K THE BRAIN OF MORBIUS



CAST **Tom Baker** *Doctor Who, with* **John Scott Martin** *Kriz* [1], **Colin Fay** *Condo*, **Philip Madoc** *Solon*, **Elisabeth Sladen** *Sarah Jane Smith*, **Gilly Brown** *Ohica*, **Cynthia Grenville** *Maren*; **Sue Bishop, Janie Kells, Gabrielle Mowbray, Veronica Ridge** *Sisters*; **Michael Spice** *Voice of Morbius* [2-4], **Stuart Fell** *Monster* [3-4].

EXTRAS **Alison Daumler, Martine Holland, Tobina Mahon-Brown, Karen Burch, Mary Burleigh** *Sisters*; **Alan Crisp** *Monster*; **Jennie Le Fre** *Stunt Double for Sarah Jane Smith*; **Jon Pertwee, Patrick Troughton, William Hartnell, Christopher Baker, George Gallaccio, Robert Holmes, Philip Hinchcliffe, Douglas Camfield, Christopher Barry, Graeme Harper, Robert Banks Stewart** *Mind Battle Faces*; **Martine Holland** *Double for Young Maren*

ORIGINAL TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
Part One	3 January 1976	5.55pm-6.20pm	25'25"	9.5M (30th)	-
Part Two	10 January 1976	5.45pm-6.10pm	24'46"	9.3M (32nd)	-
Part Three	17 January 1976	5.45pm-6.10pm	25'07"	10.1M (23rd)	57
Part Four	24 January 1976	5.55pm-6.20pm	24'18"	10.2M (28th)	-

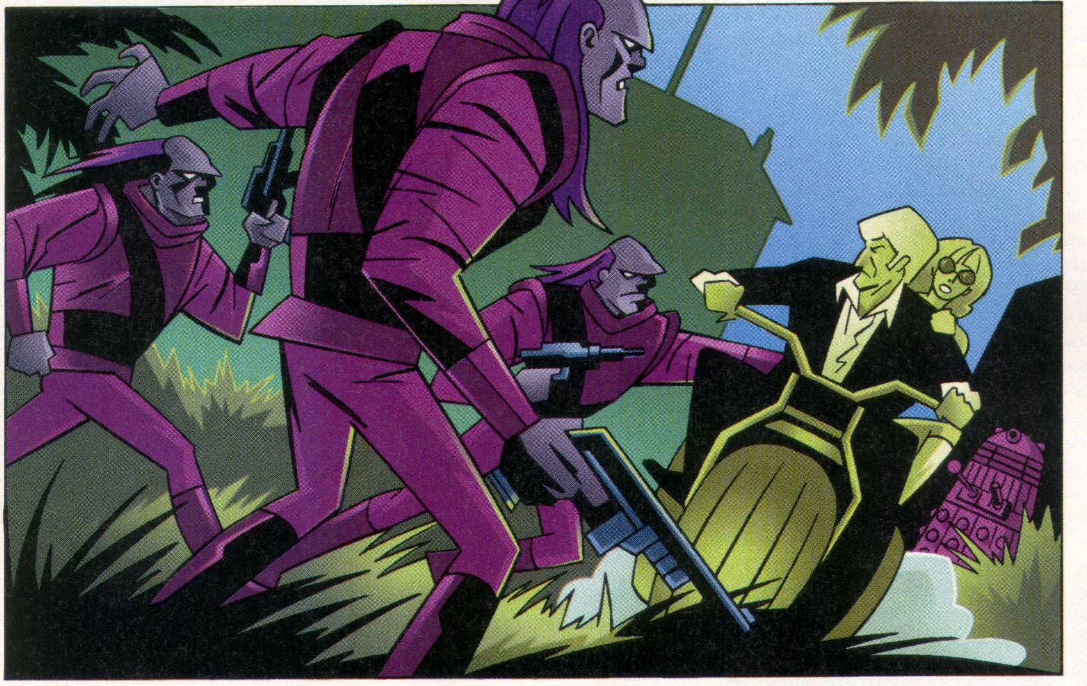
REPEAT TRANSMISSION

EPISODE	TRANSMITTED	TIME	DR'N	RATING (CHART POS)	APP INDEX
The Brain of Morbius	4 December 1976	5.50pm-6.50pm	60'31"	10.9M (17th)	-

CREDITS *Written by* **Robin Bland** *[pen-name for Robert Holmes working from an idea by Terrance Dicks]. Movement by* **Geraldine Stephenson** *[1-2]. Production Unit Manager* **Janet Radenkovic.** *Production Assistant* **Carol Wiseman**. *Title Music by* **Ron Grainer** *and* **BBC Radiophonic Workshop**. *Title Sequence* **Bernard Lodge**. *Incidental Music by* **Dudley Simpson**. *Special Sound* **Dick Mills**. *Costume Designer* **L Rowland-Warne**. *Make-up* **Jean McMillan**. *Visual Effects Designer* **John Horton**. *Lighting* **Peter Catlett**. *Sound* **Tony Millier**. *Script Editor* **Robert Holmes**. *Designer* **Barry Newbery**. *Producer* **Philip Hinchcliffe**. *Directed by* **Christopher Barry**. BBC © 1975

THE TIME TEAM

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO**. IN ORDER. FROM THE START.



EPISODE 302 TO EPISODE 309

CLICHÉ COUNTER

Deaths on screen so far

00463

One or more regulars rendered unconscious

00076

One or more regulars incarcerated

00129

Compiled by
GARY GILLATT
Illustrations by
ADRIAN SALMON

It's all go in the village of Devil's End. The Master has raised a powerful alien Dæmon, the Brigadier and the forces of UNIT are trapped behind a heat barrier, and the Doctor has only Jo, Yates and Benton to help him combat the forces of evil. We're obviously doomed.

Our first glimpse of Azal in Episode Four of *The Dæmons* does little to impress Richard. "It's good to see that one of the most powerful beings in the universe wears wrinkled stockings," he says. "Kind of diffuses the threat, that."

"Mike Yates and Benton are a bit woeful aren't they?" says Clay. "They've got all this scripted 'banter' but they deliver it so leadenly. It's the same with Benton and Miss Hawthorne – he's too one-note to make them a really good double-act."

Meanwhile, the Doctor faces a terrifying new threat ... Folk dancing. "Typical of the Master's over-elaborate schemes," laughs Richard. "Instead of shooting the Doctor on his return to the village, he surrounds him with morris dancers instead."

"The morris dancing stuff is smashing, though," says Clay. "Very funny and visually wonderful. The sort of weirdness we haven't seen in *Doctor Who* for ages."

Episode Five offers a *Before They Were Famous* moment for one of the members of the Master's coven ...

"Look! It's Matthew Corbett!" chuckles Richard. "He should have brought Sooty with him. He'd have sorted Azal out with his magic wand and water pistol."

"I never knew that!" laughs Peter. "Sooty's a satanist!"

Well, he likes to keep his hand in.

The world is ultimately saved by Jo Grant, who rescues the Doctor from Azal by offering her own life in exchange. This confuses the Dæmon, who then blows up. Touchy fellow.

"Hang on," comments Peter. "Azal's a scientist who's been studying humans for thousands of years, and he's confused to the point of destruction by self-sacrifice? What a cop out!"

"And the Dæmons themselves are supposed to have *inspired* man's artistry and culture, and therefore that very imagination and irrationality," adds Clay. "It's a really rubbish ending."

"The whole story did nothing for me at all," says Richard. "There are a few nice aspects, but the whole is really rather disappointing. It's all too ... pedestrian."

"That was a load of old tosh," says Peter. "I loved it."

"That was a load of old tosh," agrees Jac. "And I didn't."

Our next story is that tangled time travel tale of guerrillas and gorillas: *Day of the Daleks*. The international Peace Conference of *The Mind of Evil* was obviously something of a disaster, thanks perhaps due to the decision to hold it in a pokey West London terrace. The more salubrious surroundings of Auderley House have been booked this time round, and its owner, Sir Reginald Styles, is in delicate negotiations with the Chinese – attempting to save us all from World War III. But when a gun-toting terrorist appears at his French windows, and then vanishes into thin air, UNIT and the Doctor are called in ...

"The Brig's handling security at the conference?" boggles Richard. "Styles is done for!"

"A new TARDIS control room!" shouts Peter, as we see the central console standing in what appears to be a public lavatory. "No, it is! You can hear the TARDIS interior hum, and there's nothing behind the Brig as he's framed in the doorway. Could do with a few more circles on the wall, though."

Realising that Styles's 'ghost' has travelled from the future, the Doctor invites Jo to spend the night with him at Auderley House. (No, not in that way – don't be filthy.) In the midst of a cheese-and-wine party, our heroes are attacked by more would-be assassins. In the 22nd Century, we meet the Controller, who cunningly plays down his naturally camp demeanour with subtle use of silver make-up. He may *seem* to be in charge, but even Controllers have controllers ...

"Daleks!" shouts Peter. "Finally, the legacy of the 1960s stories is being acknowledged!"

"Don't they look gorgeous in colour?" coos Jac. "But the voices are awful."

"Gorgeous? Gah!" returns an appalled Clay. "We finally see them in colour and they're *grey*! The director should be hauled over hot coals for crimes against the Daleks! What is that bloody stupid dot doing in the middle of their eye? Why are they painted in matt emulsion? Gaaaah!"

"That aside, this is just fantastic," says Jac as Episode Two begins. "The story's intriguing, the script's good, it looks lovely ... The leap in quality from *The Dæmons* is immense. And I'm beginning to like the Doctor again!

Clay agrees: "What's amazing is that we've had assassination attempts, time travellers, gorilla monsters, World War III and the bloody Daleks – and yet the whole thing makes sense and is actually exciting."

Perhaps they shouldn't be so hasty. After all, the Master still has to turn up yet.

"What's this?" says an appalled Richard as the Doctor murders one of the ape monsters. "The Doctor can't suddenly start using guns to shoot Ogrons. It's rather uncharacteristic!"

Jo has accidentally travelled to the future, and is being quizzed on *Doctor Who* continuity by the camp Controller. Unfortunately, we join them part-way through ...

"The Controller says to Jo: 'Now, you've told me the year,'" notes Peter. "But she hasn't! It would have saved us a lot of UNIT dating rows if she had!"

"She must have said it in the split second before we cut back to her," laughs Jac. "Very thoughtless! But she's *very* trusting, isn't she? One thing about Jo, she may be a spy, but you know that whatever she says is what she's thinking. Perhaps UNIT was intending to use her to leak false information to the enemy or something, because it's hard to see her going undercover successfully."

“Actually, why has she told him anything at all?” wonders Clay. “He's obviously a baddie! Silly Jo!”

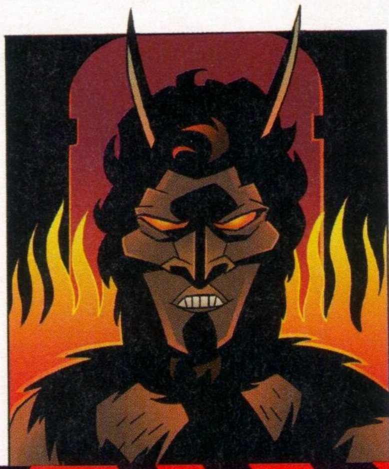
Episode Three begins with something of a momentous reunion. “Doctor Who and the Daleks together again!” hoots Peter. “How nostalgic is that! That's the thing about the Time Team, you see – viewed in their original context, little events like this really pack a wallop.”

In the 22nd Century, the Daleks are the masters of Earth – to coin a phrase. The Doctor opts to take the fight to them, and joins Jo in the future. Yes folks, it's time for a daring escape! By tricycle!

“I think Katy Manning deserves an award for agreeing to ride pillion on that bubble trike,” laughs Richard as the Doctor races haphazardly around what appears to be Peckham. “Pertwee's driving is appalling! And do you think that the costume designer deliberately told Katy to wear red knickers in order to complement her red neck scarf? She keeps flashing them.”

“I didn't notice,” says Peter, crossing his legs.

“I love that this episode is mainly concerned with showing us the horrible society of the future,” says Clay. “It does it very well and almost all of it in human terms, by showing us the slaves and the suffering. The Daleks hardly feature. It's just humans being nasty to each other.”



Recapturing their enemy, the Daleks subject the Doctor to their Mind Analysis Machine, which, like the Keller Machine before it, seems to have struck a deal with the BBC Photo Library. “Billy Hartnell! And Pat!” shouts Peter. “So the series hasn't forgotten you! Anyone got a tissue?”

By Episode Four, we've learned that the terrorists think Styles was responsible for a World War which allowed the Daleks to invade. But no ... it was the *murder* of Styles which led to the war. Aaah ... Do you see?

“'You did it yourselves!'” quotes Richard. “That's a fabulously dramatic moment! The gradual explanation and realisation that the guerrillas are caught in a time paradox of their own making is beautifully done. The consequences of time travel are rarely dealt with in *Doctor Who*.”

“AZAL SELF-DESTRUCTS? WHAT A RUBBISH, COP-OUT ENDING!”

The Daleks realise they have to take matters into their own, um, suckers and wreck the peace conference themselves.

“It was a mistake to paint one of the Daleks gold,” sighs Richard. “It really draws attention to the fact there's only three of them. They never feel like any sort of threat.”

“Gah!” coughs Clay.

As the Daleks advance on Auderly, disaster is averted by asking the delegates to stroll casually to their cars. Phew!

“I quite like the Dalek attack,” says Clay. “Lots of exciting bangs and flashes!”

“Looks like the credits to *Dad's Army* to me,” replies Peter.

As we reach the explosive climax, the Team seem impressed.

“The central story behind this adventure has been one of Pertwee's best so far,” says Richard.

“And it's one that's directed with a bit of style,” nods Clay.

“Oh, it's definitely the best Pertwee so far,” agrees Jac. “I loved it to bits. Just brilliant. And no Master!”

“I love the way the story ends in the right place,” adds Richard. “It must have been a temptation to have a cosy wrap-up scene in the UNIT lab. Thank goodness they resisted.”

Peter laughs. “Thank goodness they ran out of time!”

Storms lash a citadel on the planet Peladon. The King and Chancellor Torbis are keen for their planet to join the Galactic Federation, while the High Priest, Hepesh, predicts disaster. Before the night is out, Torbis is killed by a hairy beast. That'll be *The Curse of Peladon*, then.

“It's a Yeti!” cackles Peter – all this nostalgia seemingly having got the better of him.

The TARDIS materialises on the mountainside. “I'm not sure what surprises me most,” says Peter. The TARDIS working again, or Jo actually looking forward to a date with Mike Yates!”

As the ship tumbles off down the cliff, Jac's thoughts also turn to the past. “Nice to see the old Hartnell 'lose the TARDIS, have to get it back' plot again.”

Entering the city, the Doctor and Jo are mistaken for the Earth representatives at a conference to approve Peladon's entry to the Federation. The Time Team enjoy meeting all the other delegates ...

“I love the way that the Ice Warriors introduce themselves,” says Richard. “The menacing Ice Lord slowly approaching the Doctor sets it up for being an angry confrontation, but then he's disarmingly nice – which is totally out of left field!”

“The Ice Warrior looks great in colour too,” adds Jac. “Though I'm not so sure about the Ice Lord – he looks a bit more rubbery than the Troughton ones did.”

“His cape is a definite boon,” says Clay. “The Ice Lord in *The Seeds of Death* looked so scrawny!”

“What a git!” says Peter of delegate Arcturus, who is some kind of Damien Hirst installation in a jar. “Evaporating Peladonian pottery just 'cos he can!”

“Without wanting to get all Jo-like and judge on appearances,” says Jac. “I'm afraid Arcturus is the single most creepy and horrible alien we've seen in *Doctor Who* so far. That skull! Ugh!”

“I truly think that Stuart Fell and Ysanne Churchman do a superb job as the body and voice of Alpha Centauri,” says Richard in reference to an alarmingly priapic alien. “I just love the way that Fell keeps the creature animated the whole time, even in the background.”

“Bah!” says Clay. “You can't help feeling that having taken the risk to make a wordy, sub-Shakespearean *Doctor Who* story, they got scared and decided to fill it with loads of monsters. And they're not really A-grade, are they? A skull in a fish bowl and a cock in a cape?”

By Episode Two, an attack has been made on the delegates. Who could be to blame? Who could possibly want to stop Peladon joining the Federation? Oh look ... it's the Master!

No, not really.

“The Doctor's continual distrust of the Ice Warriors comes over very well,” says Richard. “After all, there's no real reason to expect them to have suddenly turned good.”

“Innocent until proven guilty,” replies Peter. “The Doctor's prejudiced!”

“But he's not the only one,” says Clay. “The delegates are suspicious of the Doctor trying to maximise Earth's power. Hepesh is suspicious of the whole Federation. Jo's suspicious of the King's motives ...”

“Respect to Jo,” says Jac. “Perhaps her training was not in vain. Having possibly learnt from the last adventure not to judge by appearances, she questions the Doctor's conclusions about the Ice Warriors' guilt. And, although it may not be that diplomatic, I absolutely love her dealings with the King when she accuses him of using her. You go, girl!”

“It really is an incredibly clever thing to make the Ice Warriors the goodies,” approves Clay. “It's a giant leap in terms of sophistication for *Doctor Who* – they even make our hero look foolish and rash through his mistrust. It really does undermine him. Brave stuff.”

As the plot thickens on Peladon, we have to leave the Time Team. “Such unprecedented nostalgia today!” says Peter. “Daleks, Ice Warriors, the first two Doctors! Do you think the Cybermen will be in next month's batch ...?”

AND YOU SAID...

THE DÆMONS

“Everyone picks on the ending because it doesn't really make sense. And that's different from most of *Doctor Who* how?”
James Hadwen, via e-mail

“As the culmination of a 25-weeks of UNIT vs The Master, there is a sense of urgency in every scene.”
Robin Calvert, Blackpool

“Why draw a plan for the energy exchanger on the visor of the motorbike, then drive off on it? How cruel!”
John Handscombe, via e-mail

“Their historic church explodes and the villagers are *happy* about it?”
Steve Manfred, Wisconsin, USA

DAY OF THE DALEKS

“What a damp squib of an entrance for the Daleks – they seem to play a minor role and the vocal talents of Hawkins *et al* are sorely missed.”
Mark Hugill, London

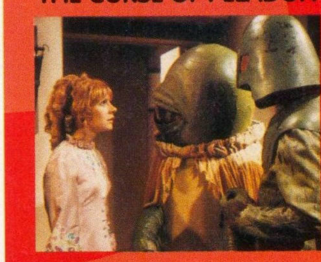
“If one scene proves Tom's description of Jon Pertwee as a walking light bulb, it has to be the cliffhanger where he realises he's not alone in the tunnel ...”
Robin Calvert, Blackpool

“What is priceless here is Pertwee displaying his comic gifts in the Doctor's ghost-hunting, cheese-and-wine vigil!”
Jason Tucker, via e-mail

“Love that curvey-up door. The Daleks are such fab interior designers!”
John Handscombe, via e-mail

“I love the wonderfully moral stance of Jon Pertwee's Doctor, especially the line 'use your intelligence man, even if you are a politician!'”
Paul Harris, Manchester

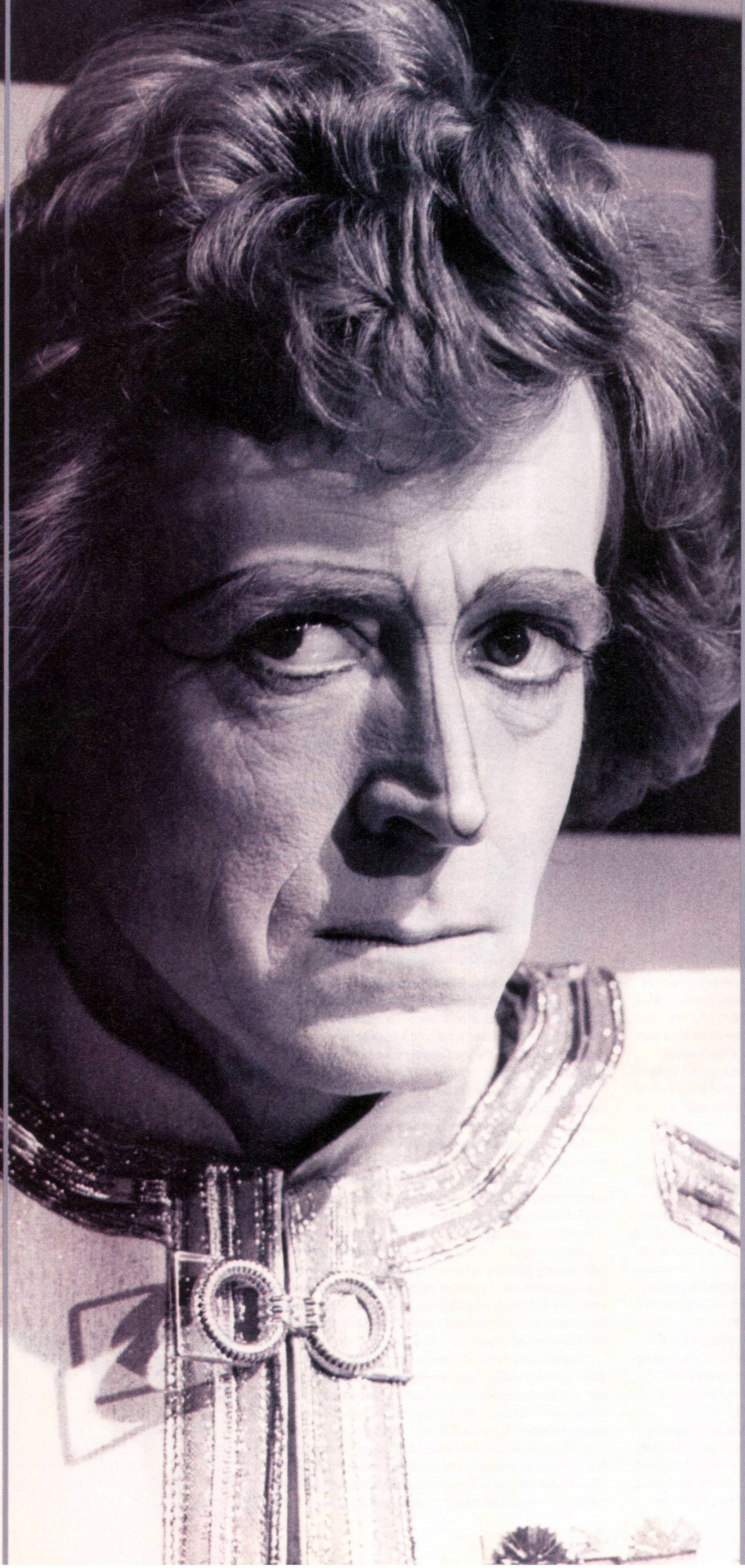
THE CURSE OF PELADON



“In Alpha Centauri we have a character who is actually more trying than the Doctor's easily-reduced-to-hysterics female companions. Jo Grant seems like a rock of fortitude in comparison!”
Ben Herman, New York

“Arcturus has blatantly been designed as a Dalek-substitute, so it's a shame that he's actually scarier than the rubbish Daleks we had last week!”
Alex Wilcock, Isle of Dogs

In **DWM** 331 the Team sit through **The Mutants** and the first two parts of **The Time Monster**. Want to join them in their suicide pact (or have any comments)? Let us know at the usual address, or email them to **dwm@panini.co.uk** (marked 'Time Team') by 1 May.



SILVER JUBILEE

25 YEARS ON FROM HIS FIRST **DOCTOR WHO** APPEARANCE IN **THE ROBOTS OF DEATH, SAPPHIRE AND STEEL** STAR **DAVID COLLINGS** IS BACK IN THE FOLD FOR THE LATEST **KALDOR CITY** AUDIO DRAMA. THE THREE-TIMES **DOCTOR WHO** GUEST ARTIST TOOK TIME OUT FROM RECORDING TO TALK TO **ALAN STEVENS** ABOUT CITIES OF GOLD, ROBOT WARS AND PLAYING UNDEAD ...

"You know, I didn't really set out to become a professional actor at all," says David Collings. "I was invited. Sounds silly, doesn't it? But it's true. While appearing in amateur productions during the early 1960s, I was recommended to a director called David Scase. He had recently taken over the Liverpool Repertory Theatre, and he rang me and asked if I would like to turn professional and join his company. 'Yes,' I said, and that's really how it all started." David pauses for a moment. "You know, I don't usually give interviews, because I'm always asked about things I don't remember!"

Above (left to right): David Collings as Chief Mover Poul (before the gibbering commenced) in **The Robots of Death**; "My Skystriker! My glory!" David under heavy makeup as vindictive Vogan Vorus in 1975 story **Revenge of the Cybermen**; taking tea with Leela (Louise Jameson) aboard the Sandminer; old spaghetti-head himself, mutant maestro Mawdryn, from **Mawdryn Undead**, David's last **Doctor Who** story. ALL © BBC

One thing David does recall, however, is his first work for television. "I had been playing at the Liverpool Rep for about six months when this wonderful actor called John Slater recommended me to Associated Rediffusion Television, who were about to do a three-and-a-half hour version of *Crime and Punishment*. I went to see them and was offered the part of Raskolnikov. That got me into television, where I was then trapped for many years. Well, I say trapped, but it was actually a delightful place to be. So there you are. I didn't even go to drama school, which I suppose is obvious to anyone who sees any of my performances!"

For a tall, powerfully built man, who has spent the best part of 40 years playing major roles on stage, screen and television, David Collings comes across as surprisingly modest and self-deprecating. In fact, he seems a million light years away from the ranting, power-mad character he played in the 1975 *Doctor Who* adventure *Revenge of the Cybermen*.

"Yes, in that first story I was a sort of scientist/politician, packed into a rubber mask, and thinking, 'Thank God they can't see what I look like!' We certainly had a lot of laughs while rehearsing for that one. I like to laugh. You can't take this business too seriously, can you? Now, if I recall, I played an alien [Vorus] from Voga, the planet of gold, who wanted to blow up the Cybermen with a rocket he had built called the Skystriker. Anyway, in the end he gets to fire his big rocket, but then dies in the process. Another character shoots him."

David clutches his back with one hand, and, reaching out with the other, proclaims, "My Skystriker! My glory!" Dropping out of character, he continues, "And then he falls down dead, and that was the end of that. Only it wasn't, because soon after, and I don't know why, they asked me back to do *The Robots of Death*."

Could the reason be that both stories were directed by Michael E Briant? "I'd prefer to think that I got the job on merit," grins David, "But, no, I think you're probably right. I did a lot of things for Michael Briant. Maybe he found me easy to get along with. I worked with him a great deal. He looked about 12 years old at the time, but he was very good, and that of course was the story with those very pretty, but rather murderous robots in."

David was cast as Chief Mover Poul and was called upon to wear a quite elaborate costume. "Very butch, wasn't it?" David remarks. Did he have any idea what the costume would have looked like before taking on the part? "Oh, yes, certainly, you get to see drawings of your costumes when you start. The designer brings his or her sketches along, so you get to know roughly what you're in for. I remember the costume I wore was quite flimsy, but to be fair I thought it matched the story rather well. It had to fit with the style of that particular show and was designed to go with the décor of the set. It was quite a decadent society they were showing, and I think it was put over very well through the general look."

However, for David, seeing the costume designs wasn't the most important factor in developing the character of Poul. "It was of some help, I suppose, but really I'm the sort of actor who likes to work from the inside out with a character. I mainly work from what I find in the script and then plan from that what I intend to do with the part, and the direction in which I want to take it. Sometimes you might get inspired and change certain things in your performance on the day, but you can only rely on inspiration up to a certain point. It's got to come from the script, not the costume you're wearing."

During the story it is revealed that Poul suffers from robophobia, a morbid fear of robots. As a consequence, David had a number of scenes where he had to crawl around the floor, sobbing. "I didn't find that difficult at all," smiles David, "It comes quite naturally to me."

Although David's first *Doctor Who* had starred Tom Baker, it was only on *The Robots of Death* that they really got to know each other. "With the first story, I didn't have many scenes with Tom, but with the second, that was different, and so we spent a great deal of time together rehearsing up at North Acton. We also spent a lot of time, as I recall, in the pub.

Between this story and his final brush with *Doctor Who*, David was to play another memorable role, in the supernatural detective series *Sapphire and Steel*. "The head of casting sent me a script and asked if I was interested. To be honest, although I read through the script a number of times, I couldn't make head nor tail of it. All very complex and mysterious. I didn't understand a word, but it seemed like a great deal of fun to do and it was a nice part to play, so that's why I agreed to do it."

This was the first time that David was to meet either of the show's stars. "I'd never worked with Joanna Lumley or David McCallum before. I got on with Joanna par-

"FOR VORUS I WAS PACKED INTO A RUBBER MASK THINKING 'THANK GOD NOBODY CAN SEE ME!'"

"Alas poor robot, I ... robot? Robot?? Aaaagh!" Etc. Poul returns in **Kaldor City**. © Magic Bullet

Specialist subject: super-suave as Silver in **Sapphire and Steel**. © Carlton

ticularly well, and we've remained firm friends ever since. The character I played, Silver, was what they called a Specialist. He was a kind of technician who was able to conjure things out of thin air. In fact I invented all of that. All those sort of magic tricks he used to do. Do you remember that glowing doorknob in my first story? That was one of mine. In the last story I had this business with a fruit machine. I had this special device that allowed me to hit the jackpot all the time. 'I'm not enjoying this game at all,' says Silver, and Sapphire replies, 'That's because most times you're supposed to lose.' Lovely stuff. I remember there was one story I did, again this was my second one, where we were underrunning, and so they told me to improvise a scene with Joanna, but they didn't tell her that this was what we were doing. She thought I'd gone mad I think, but she kept up with the improvising anyway. Very game girl, Joanna."

"I DIDN'T UNDERSTAND A WORD OF **SAPPHIRE AND STEEL**, BUT IT WAS A NICE PART TO PLAY."

David recalls that there were a lot of alterations made to the *Sapphire and Steel* scripts during recording. "There was endless rewriting. David McCallum would always insist on rewriting everything, which of course upset the writers. I also think it wasted a lot of time, and it didn't make any more sense after he had rewritten them then they did before."

At one point, there were even plans for David's character to become a permanent fixture of the series, making it, perhaps, *Sapphire, Silver & Steel*? "I think Silver would have come third; *Sapphire, Steel & Silver*! The television company were very keen on the idea and they wanted to do another series, but then Joanna and David decided that they'd had enough of it by then, and didn't want to do any more. The story where they were whirled off into space, that became the last one. I think it was more David McCallum than Joanna who really who wanted it over. I was very keen for it to go on because there was a very good relationship developing between Sapphire and my character, which of course might have been part of the problem with David."

Having appeared in the last episode of *Sapphire & Steel*, David was soon approached to appear in the last episode of *Blake's 7*. "I was sent this script where I had a lot of scenes with Blake, and I thought, 'This looks promising,' and then I got to the last page and guess what? Blake and everyone else, including myself, is shot dead! I always try and do a good death," quips David. "For that one I dived into the wall, and almost brought the set down. Oh, yes, you can always rely on me to finish off any series that I'm in!"

David's final appearance in *Doctor Who* was as the title role in the 1983 adventure, *Mawdryn Undead*. "Well, I had hysterics doing that. I mean we were in hysterics all through rehearsals, including the director, but then if it's not fun to do it's not worth doing."

During recording, David had to undergo two extensive make-ups jobs. "For the first one I had to look as if I had been burnt very badly. In fact so badly, I could be confused with Peter Davison! Sheelagh Wells did the make-up and she was very good. It took several hours to do, but that was all right as you can always read the paper and chat. The problem is when you go to lunch afterward which can be a little embarrassing, walking around pretending to be a burnt Peter Davison. For the second make-up I had to stop being Peter Davison and turn into a mutant instead, with all this spaghetti falling out of my head. Again, as Mawdryn wasn't in very good health, I had to do a lot of crawling around on the floor. It's a recurring theme of my career, that!"

David has recently returned to science fiction through his involvement with the audio CD series *Kaldor City*. "I have Louise Jameson to thank for that. The BBC had written to me asking if I'd like to attend a *Doctor Who* convention in Manchester as part of the promotional launch for *The Robots of Death* DVD. I was going to say no, but then Louise said to me, 'Come on, I'm doing it, so why don't you come and do it too.' So I did, and actually it was quite enjoyable. It was there that I was first approached to come back as Poul for *Kaldor City*. It's always nice to have somebody ask you back to play the same role, it means they must like you."

How does David think the character of Poul has developed? "I'm very pleased with what's been done with the character and I think it's a very clever twist on what has gone before. No more sobbing and hiding under tables. Poul's much happier now— as he's gone completely mad!"

Finally, I wondered if David was aware that he has long been tipped in *Doctor Who* fan circles to someday play the Doctor. "Well, I've never heard that before! Is that why the BBC stopped making it," he laughs, "because they were afraid I might become the next Doctor Who?"

"David Collings, the next Doctor Who ..." He ponders for a moment, "Now, would I do it? Well, if the money was right and ..." David suddenly shakes his head and laughs, "No, no, of course I'd do it. Yes, it would be delightful!" DWM

Official Doctor Who Merchandise Suppliers

GALAXY FOUR

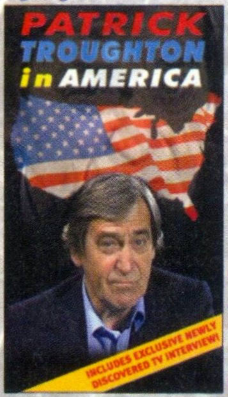
Gareth Thomas
Jacqueline Pearce
will be signing at the
GALAXY FOUR shop
on 7 June 1pm - 3pm
Entry is by purchase of either a photo or "Actor Speaks" CD

Tomb of the Cybermen
Classic moments diorama. Originally £79.99
Now only £49.99 + £5 p&p

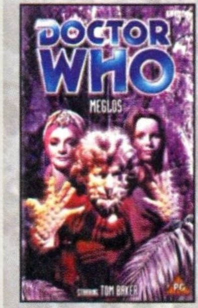
Second Doctor Statue
Discontinued £34.99 + £2.50 p&p

High quality figures now at reduced prices to clear. Was £24.99
Now only £9.99 + £1 p&p per figure

Quark Sensorite


PATRICK TROUGHTON in AMERICA
INCLUDES EXCLUSIVE NEWLY DISCOVERED TV INTERVIEW!

Patrick Troughton In America
An in-depth look at Pat's US trips, including unseen interviews. DVD £15.99 + 70p p&p
DVD POST FREE on pre-orders
Also on VHS £12.99 + £1.25 p&p (30 April)



Meglos
New video
starring
Tom Baker
and Lalla Ward
£12.99
+ £1.25 p&p

Due 28 April
Pre-order
POST FREE

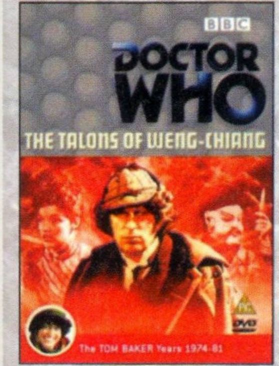
Talking Fourth Doctor
With pull-back action K9
Price to be confirmed.
Pre-order now. Due October

Talking Davros
With FIVE voice commands
Coming October 2003
£19.99 Pre-order POST FREE
Photo shows pre-production model

Remote Control Dalek
NEW RED LIVERY
£69.99 + £5 p&p

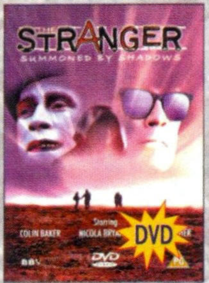
Myth Makers on DVD
Starting monthly from April, Reeltime are re-mastering and re-releasing their back catalogue on DVD with TWO productions per disc for £15.99 + 70p p&p

Nicola Bryant and Graeme Harper
Pre-order or start a standing order for only £10.99 POST FREE delivery saving £5.70
Future releases
May: William Hartnell and Jack Pitt
June: Mary Tamm and John Leeson
July: Sophie Aldred and Andrew Cartmel



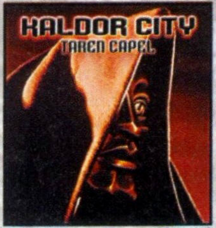
The Talons of Weng-Chiang
New DVD
Includes the Who's Dr Who documentary

Pre order for
£17.99
POST FREE
Due 28 April



DVD The Stranger: Summoned by Shadows
Starring Colin Baker, Nicola Bryant & Michael Wisher. Extras include interview with Colin Baker, Pip and Jane Baker, a "Making of" documentary and a brand new audio story "Coming of Shadows"
£15.99 + 70p p&p
More Than A Messiah DVD £15.99 + 70p p&p
The Airzone Solution DVD £15.99 + 70p OUT NOW

Trading Cards
Big Screen Doctor Who
Basic Set £14.99 POST FREE
36 pack box £49.99 POST FREE
Doctor Who 40th Anniversary
Coming Summer 03
Dr Who 40th Anniversary
Basic Set £14.99 POST FREE
36 pack box £49.99 POST FREE



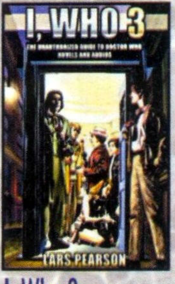
Kaldor City 4: Taren Capel
£10.99
+70p p&p

Still available
1: Occam's Razor
2: Death's Head
3: Hidden Persuaders
£10.99 + 70p p&p each

Starring David Bailie as Taren Capel
The latest CD in this gripping series

MP3 CD

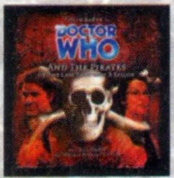
The Daleks' Master Plan MP3 CD
13 episodes on a single disc
£19.99 + 70p p&p
The Abominable Snowmen/The Web of Fear MP3 CD
12 episodes on a single disc
£19.99 + 70p p&p
Please note that MP3 CDs will only play on PCs, MP3 and DVD players



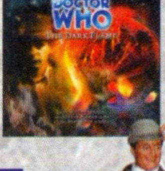
I, Who 3
Volume 3 of Lars Pearson's guide to Doctor Who fiction
£15.99 + £2.50 p&p May

Yeti Attack
The Abominable Snowmen and The Web of Fear CD
Re-issued together in a box set
£29.99 + £1 p&p (Due June)

Faction Paradox
NEW: CD 3 Sabbath Dei
NEW: CD 4 Year Of The Cat
1: The Eleven Day Empire
2: The Shadow Play
£8.99 + 70p p&p each

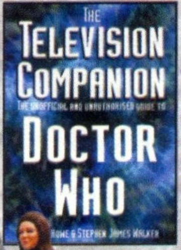


Dalek Empire 2:
Dalek War 3
£9.99 + 70p p&p
Dr Who and the Pirates
£13.99 + 70p p&p
POST FREE pre-order



The Dark Flame
£13.99 + 70p p&p
Music From
The Seventh Doctor Audios
£9.99 + 70p p&p

Big Finish CD
Doctor Who Unbound
A new series of six Doctor Who CD audio dramas based on the question "What if...."
1: Auld Morality. Starring Geoffrey Bayldon and Carole Ann Ford (May)
2: Full Fathom Five (June)
3: Sympathy For The Devil (July)
£9.99 each. Pre-order POST FREE

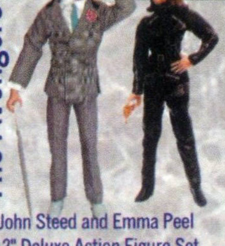


The Television Companion
Guide to Doctor Who
Softcover £14.99
Signed harcover £30
£2.50 p&p each. May

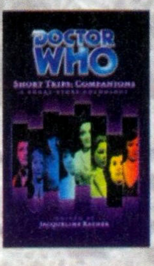
Deluxe frontispiece art by Dominic Harman

Wonderland
A second Doctor story
by Mark Chadbourn
Standard novella £9.99
Deluxe signed and
numbered novella £24.99
Add £1.50 p&p

Check our new easy to use website at
www.galaxy4.co.uk
Set up an account in minutes & shop securely on-line with our shopping cart
Set up standing orders & pre-order new items
Calculates total cost- UK or International
Mail us at doctorwho@galaxy4.co.uk



The Avengers
John Steed and Emma Peel
12" Deluxe Action Figure Set
£39.99 + £5 p&p



Short Trips 2: Companions
Hardcover volume of Dr Who short stories
£14.99 + £2 p&p
Volume 3: A Universe of Terrors
Coming June £14.99 Pre-order POST FREE
Still available
Short Trips 1: Zodiac £14.99 + £2 p&p
Big Finish: The Audio Scripts £15.99 + £2.50 p&p

493 Glossop Road, Sheffield, S10 2QE
0114 2684976 or 0845 1662019

ORDERING INFORMATION:
All items in stock despatched within 24 hours of receiving your order. We won't charge any extra p&p to send items seperately. Credit/ Debit card orders are not charged until items ordered are available. List items required and send your delivery details with payment by cheque or uncrossed postal order (payable to Galaxy 4). Alternatively pay by Visa, MasterCard, Switch, Solo, or Amex. We accept orders by post, phone or e-mail. Our shop and mail order service is open 10am-5pm Mon-Sat. Send an A5 S.A.E for our catalogue (or with any postal enquiry) International customers send 3 IRC's. All p&p rates quoted are UK only - International airmail shipping is charged at cost. We can only accept orders totalling £9.99 or above (excluding p&p)

WARNING: SPOILERS AHEAD!

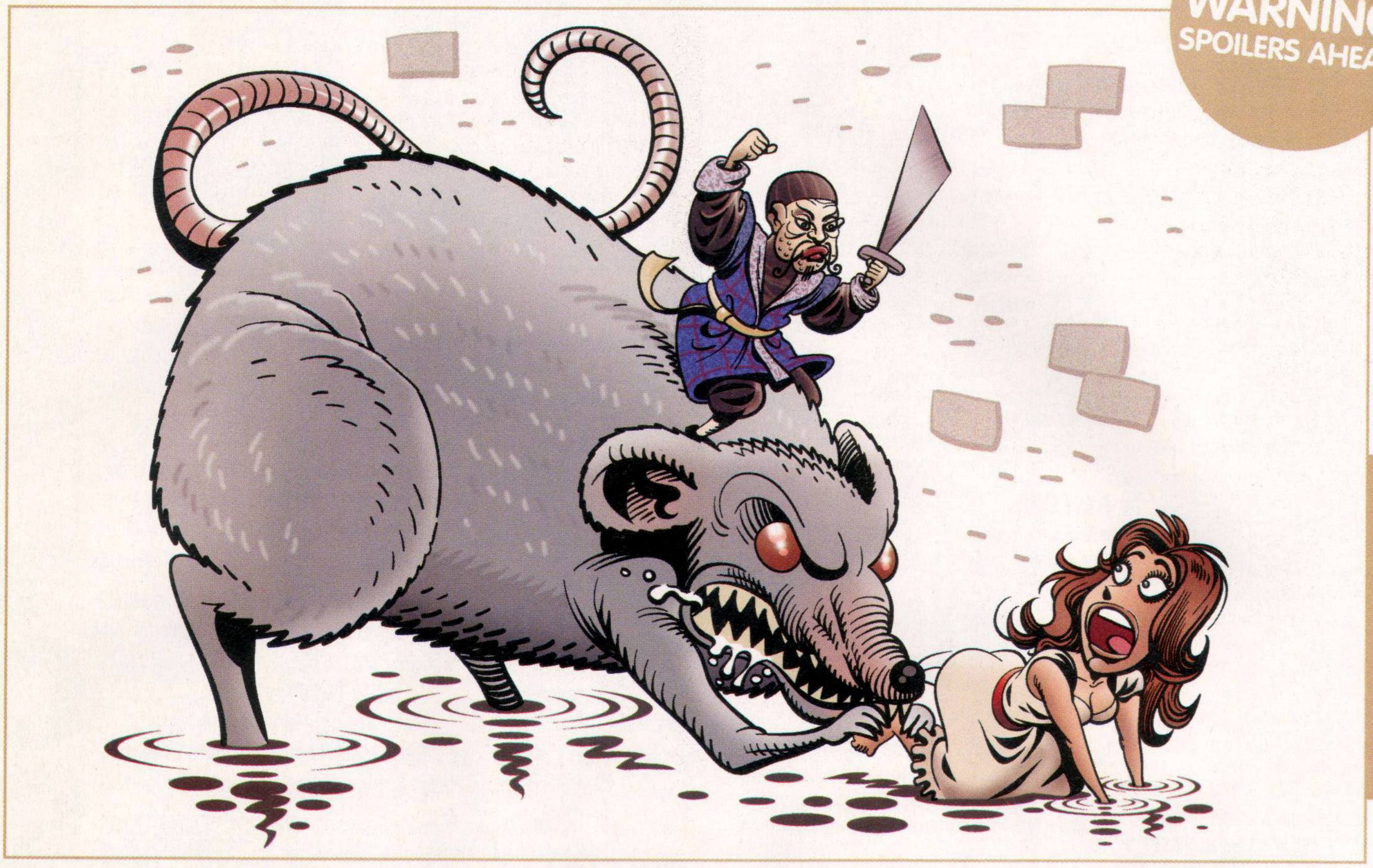
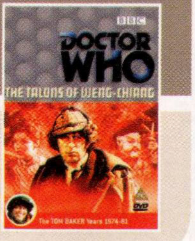


ILLUSTRATION BY ROGER LANGRIDGE

DOCTOR WHO: **THE TALONS OF WENG-CHIANG**



DVD BBC WORLDWIDE
AUTHOR ROBERT HOLMES
RRP £19.99 **CAT NO** BBCDVD 1152
REVIEWER VANESSA BISHOP

Talons, of course, is the last collaboration of Holmes and Hinchcliffe, and the last story to be directed by David Maloney after a particularly good run. It's also the last six-parter without Tom acting as mad as a barrel of monkeys, the last story to be made without the shadow of *Star Wars*, and one of the last for a long while to look like it had a relevant budget. The combined weight of which makes *Talons* virtually critic-proof – in the main, I can only repeat what's good about it, and there's not much point in that; what's good about it is all up on screen – its handsome Victorian sets and costumes. These, like its pilfering of Fu Manchu, Leroux's *The Phantom* and the rest, you can see clearly. But more of that later.

First, Philip Hinchcliffe, and the disc's commentary he shares with Maloney, Louise Jameson, John Bennett and Christopher Benjamin. Hinchcliffe's got better at commentaries since *Robots of Death* and he works with this lot even better than with Tom and Lis on *The Ark in Space*. Wonderfully, he's taken to saying really bizarre things, like he "never really liked monsters", and worked hard at keeping them off the screen for as long as possible. What next? "I didn't really like that Doctor fellow ..."? But watching *Talons*, you can see what he means. Both Greel and Mr Sin are covered up under masks. We do, of course, briefly see Greel's face, but the story has him quickly hide it again; this is a production experienced enough not to force Michael Spice to talk through his make-up. That, I suppose, is the point. *Talons* is made by a team who learnt from the mistakes of the past.

Which, with crushing inevitability, brings us to the giant rat. Yes, they messed up on the rat – but at least it meant future stories looking to do something similar would think twice! On the DVD Extras, a *Pebble Mill* interview sees Hinchcliffe discussing times when monster costume, script and performance came together so effectively, he was forced to make cuts. The rat's the whole magic process in reverse. Seen under construction in the *Lively Arts* documentary, *Whose Doctor Who*, things look promising. When somebody makes its cheeks puff, not only does it look incredibly good, but due to the compressed air forced through its snout, it sounds right too. Let me tell you, for the last nine years, the rat has made the Cult TV Festival Awards' 'Worst Special Effect' category. In 2002, it finally won, but more through perseverance than anything else. So, OK, some of the audience laugh at the clip, but more often than not, there have been sighs of disappointment that they aren't going to see what happens next.

Believing the rat to be *Talons*' weak point is a mistake, anyway. That honour falls to Episode Six – or, more to the point, that's where it starts to show. *Talons* is a fine, and gruesomely funny, 'Penny Dreadful', with good dialogue and wit. Even so, there's something missing, that 'something' that makes the show about more than just the dressing-up box on screen. In the *Lively Arts* documentary, Davros pops up in that clip about the virus, and I thought 'Saddam' and 'chemical weapons'. *Talons*, on the other hand, is virtually themeless, and as it goes on, it starts to show serious signs of exhaustion.

'TALONS' IS MADE BY A TEAM WHO HAD LEARNT FROM PAST MISTAKES

The DVD Extras give us another Episode Six, a rough and fuzzy studio recording session. You watch these things partly waiting for something to go wrong, and nothing much does. *Talons* probably made it to completion quicker than *Blue Peter*'s puppet theatre, which takes three weeks in all. The immediate disappointment with this is that ex-companion Peter Purves doesn't get an awful lot to do, only joining in to help on sound effects. But what I liked about it – and the *Pebble Mill* and *Lively Arts* pieces too – is how it all seeks to be more than just bland TV fodder. Rather against my memories of it, *Pebble Mill* almost looks investigative, and it's quite something to hear John and Lesley throw around words like "proscenium arch" and "castellations" like they're part of an eight-year-old's everyday conversation. *Whose Doctor Who* probably takes the worthiness a bit far. There to examine the programme's effects on the audience, especially the young, it's the young who come out of it best – everyone else just looks pompous. It's great that Melvyn Bragg should think *Doctor Who* a suitable subject for his pre-*South Bank Show* series, and again, it's played its own part in *Talons*' reputation. It doesn't much matter if you think *Talons* is the height of *Who*'s achievements, or whether you find it as flimsy as the puppet theatre. *Talons* represents a time when the show was at a popular peak, loved by kids and the arts crowd alike.

MY LIFE AS A DALEK

DOCUMENTARY RADIO 4
NARRATOR MARK GATISS
TRANSMITTED 22 FEBRUARY
REVIEWER DAVE OWEN

I can't remember when the word "Dalek" last appeared on the front cover of *Radio Times*, but I suspect it was a couple of decades ago at least. And rather than being used to persuade viewers to watch TV on a Saturday evening, now it was to convince listeners to listen to Radio 4 on a Saturday morning. In many a *Radio Times* household, Radio 4 is as much a part of Saturday morning as the cafetiere or taking the Volvo to Waitrose, but the half-hour slot between dependables *Excess Baggage* and *From Our Own Correspondent* is an an unpredictable one, offering diverse mini-series and one-off documentaries. Where better, then, to celebrate 40 years of the Daleks? After all, one cannot envisage Mark Lawson devoting a *Front Row* special to them.

The programme's title and accompanying publicity indicated that this was to be a reminiscence by the men who made the Daleks appear, move and speak. Its very opening, a recorded countdown to the recording, hinted at an entirely behind-the-scenes approach. And although the designers, operators and voice artists all had their say, the scope of the piece was rather more relaxed, encompassing the whole Dalek phenomenon. And probably just as well.

Presenter Mark Gatiss, coming across like a subdued Kenny Everett, gave the proceedings an air of informed enthusiasm, tempered by tongue-in-cheek asides, so crucial to convince the cynical listener it was safe to continue. By being less serious than Nicholas Courtney on 1992's *30 Years* radio documentary, he also sounded somehow less silly.

For all Gatiss' competence, the real strength of the documentary came in the sheer number of interposed comments from a diverse range of interviewees. Although for die-hard fans of *Doctor Who* some of the content would have been familiar – culled from previously-available sources, such as the BBC Video, *Daleks: The Early Years* – it was sampled and pasted so that as many diverse speakers as possible gave their thoughts on each topic.

THIS DOCUMENTARY'S STRENGTH LIES IN THE SHEER NUMBER OF INTERVIEWS

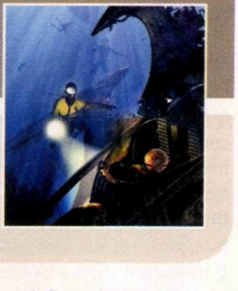
John Scott Martin and Cy Town gave straightforward anecdotes about operating Daleks that, to be honest, would have been too unremarkable for *Home Truths* a couple of hours earlier. However, if we believe Town's assertion that people he meets are unaware that the pepperpots had men inside them, then that particular revelation of the Daleks may have been the most memorable part of some listeners' Saturdays. Better suited to wireless was vocal artist Roy Skelton, who demonstrated that *Rainbow*'s Zippy must have a bit of Skaro on his mother's side. And Big Finish's ubiquitous Dalek obsessive Nick Briggs demonstrated, implausibly if entertainingly, that *Thunderbirds*' Parker and Bill and Ben could only have been voiced by Dalek men. He scares me.

The real insights here came from those who had been affected by, rather than portraying, the Daleks; *Doctor Who* guest stars Rula Lenska and Alexei Sayle. Sayle, in particular, as well as describing encountering these TV icons in their chipped and MFI-castored reality, added the somewhat cruel observation that the politician who most resembles a Dalek is Ann Widdecombe, even down to her silhouette. Which is pretty rich coming from someone so easily mistaken for a Sontaran.

Better yet were producer Verity Lambert (sounding eerily like the late John Nathan-Turner) and critic Kim Newman, rapidly intercut to discuss the Nazi symbolism of the Daleks, Newman going further and attributing our fear of the creatures to their individual dispensability, like today's suicide bombers. An observation like that is worth a thousand of Fraser Hines' crowd-pleasing fictions, such as having been given the line "Look at the balls on that thing, Doctor".

Had I sat with a bingo card whose squares contained entries like "Bubble Bath", "Stairs", "Sink Plunger", "Posed Naked", and "Tony Hancock", I would of course have jumped up shouting "House!" long before Kate Adie came on. There isn't much new to say about the Daleks, so thankfully this production decided to be more than a Dalek operator's memoirs and instead explored a tiny British cultural phenomenon in an irreverent yet respectful way. I can forgive a few factual errors when clearly everyone is contributing out of sheer love.

DOCTOR WHO: RIP TIDE



NOVELLA TELOS PUBLISHING
AUTHOR LOUISE COOPER
RRP £10 (STANDARD)/£25 (DELUXE)
REVIEWER VANESSA BISHOP

Louise Cooper's novella takes the Eighth Doctor to Cornwall, not to the sunny seaside resort of my early 1980s holidays, but the rugged, storm-lashed coasts of Du Maurier and English Gothic. The village we're introduced to is typical too – quiet, close-knit and with a habit of keeping matters to itself. The discovery of a drowned man calls in the proper authorities, but a later find – a small, strange metal cylinder, dragged from the sea-bed in a broken crab-pot – is kept within the community. So Cooper's story begins with a *Doomwatch* flavour. The cylinder's new owner, a previously fit local fisherman, falls ill and dies – the post-mortem records a heart attack, but offers no explanation for the body's strange rash. Charlie's death isn't the village's only topic of conversation. There's also the appearance of Ruth, a young, red-headed stranger who constantly wanders the beach.

It's not to reveal anything unnecessarily to say Ruth is an alien. We're allowed immediately into her thoughts, and see her struggling with the right way to behave and react. She's also a good example of how Cooper writes her science-fiction, which is unspecific. We learn Ruth's fear of getting wet, but never her race or where she's from. What we do learn comes mainly from the Doctor, in Cornwall to investigate the anomaly her presence is causing; even then it's only a few brief lines about the "spatial gateways" that allowed Ruth to travel here. Save for one dutiful mention of Gallifrey and the Time Lords, this approach holds for the Doctor too. The first half uses him solely as an observer, glimpsed by locals on cliff paths, or as a passer-by. The second has him acting on the information he's gathered.

Cooper watched the TV Movie as research, and you can sense a few echoes of it in the Doctor's relationship with stand-in companion Nina, who shares Grace's initial anxieties that the Doctor has somehow escaped from Psychiatric. The scenes are equally pleasing second time around. And then there's the lifeboat rescue when – as

ALSO RELEASED

THE AIRZONE SOLUTION

BBV, £15.99

I've always found BBV's videos rather peculiar beasts. When they tried to be *Doctor Who*, they never felt much like it. Although they had Colin Baker, their inspiration seemed to come from the more introspective Time Lord of Seasons Twenty-Five and Twenty-Six, and the stories themselves were often vague and a bit slow. On the other hand, when they occasionally stepped away from this to try something more mainstream, they'd end up capturing much more of *Doctor Who*'s drama.

I first saw *The Airzone Solution* back in 1993 when, after *The Dark Dimension* was dropped, I bought it to fulfil what I thought was my fan right for a multi-Doctor story every ten years. I watched it a couple of times, liked it, but got side-tracked by *Dimensions in Time* – which, of course, I shouldn't have; that was for charity and so had no obligation to be anything other than hopeless. Sadly I've never been drunk enough to want to re-watch *Dimensions in Time*, and I've not seen *Airzone* since then either.

Returning to it on DVD, ten years on, it stands up very well. It's obviously low on budget, and it's shot in echoey real interiors – but so are most dramas these days. It also looks a little starrier second time out – I'd completely forgotten Alan Cumming was in it! *Airzone* is an eco-thriller, so still hugely relevant. It talks about smog, smoke and an increase of cancers and chest infections. Written today, however, Peter Davison's Al Dunbar would still be a journalist, and Sylvester McCoy's Stanwick an environmental activist, but Colin Baker's Arnie Davis would probably be working in farming, and Nicholas Briggs writing about Frankenstein foods – genetic modification being more dramatically 'now' than ozone depletion.

The things that don't work are the same as those that felt wrong and awkward in 1993 – Colin and Nicola Bryant snogging in the bedroom. The production wants us to think *Doctor Who* one minute and something else the next. The pang that Colin and Sylvester experience when Davison's Dunbar dies in Airzone HQ doesn't make a lot of sense outside the idea they all played the same Time Lord and are somehow linked. But with the bedroom scenes, we're supposed to forget about these associations, which is silly, as the only purpose they serve is to remind you of the original characters, even if you're only thinking of the differences.

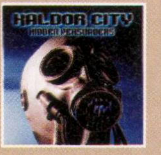
Airzone, of course, borrows a lot from the BBC nuclear thriller *Edge of Darkness* – the ghost of Dunbar appearing to Arnie and Stanwick just as Bob Peck's Detective Inspector received visits from his dead daughter. But Briggs and director Bill Baggs carry these scenes off with efficiency, and a pleasing lack of special effects. I think that's what I like most about *Airzone* – it's science-fiction of the Season Seven variety, but more so; a grim, just-around-the-corner type which is totally believable. The only nice thing about *Airzone*'s future is that it's one that still has Jon Pertwee and Michael Wisher. *Airzone* came at the right time for BBV, after the company had worked out the strengths and limitations of low-budget film-making on the first few *Stranger* videos, but before they turned to the fad of making *X-Files* clones. It remains one of the best, and most compulsive, spin-offs that *Doctor Who* has inspired.

As for the 'Special Features', I should point out the disc has some design, or possibly software, problems. The menus are difficult to negotiate, with no symbol or highlighting to tell you what you've chosen. You're forced to carefully count down the list, and to BBV's credit, there's a lot to go through – but there would have been even more. Technical difficulties, I'm told, is the reason for the commentary's no-show, still enticingly promoted on the sleeve and in the booklet as "a unique blend of interview and fan reaction". We do get a 20-minute Peter Davison interview, however, part of which previously appeared on a *Stranger Than Fiction* video. Originally, Davison and McCoy's roles were the other way round, but McCoy as the TV journalist and Davison as the eco-warrior doesn't seem anywhere near as astute a piece of casting. Also included is Alistair Lock's music on a bonus audio track, plus deleted scenes and bloopers, trailers, 'vox-pops' of fans talking (positively) about *Airzone* and a behind-the-scenes featurette, the last a further 20 minutes. I would say the make-up session with Nicola Bryant is a bit pointless, but there is a zoom-in to her cleavage that will probably justify it for many. The rest concentrates on filming around Dunbar's house – interesting, but without us learning very much, except they called Colin's character 'Arnie' as a joke on Baker's physique!

VANESSA BISHOP

KALDOR CITY: HIDDEN PERSUADERS

MAGIC BULLET PRODUCTIONS, £10.99



The third *Kaldor City* adventure takes terrorism as its subject, handing out a crude pun in the process. An anti-Robot fundamentalist group calling itself 'The Church of Taren Capel', known in short as – wait for it – Tarenists, is hitting back at the ruling Company, and its first target is an oxygenator: "Blow it up and people start finding it difficult to breathe ..." As it turns out, the situation is a typical piece of *Kaldor City* duplicity, but still ends with Uvanov, centre of a media circus, declaring "The war against Tarenism has begun". Ouch.

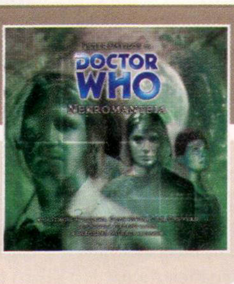
Fun it's not, escapist it ain't. Prior to the release of Jim Smith and Fiona Moore's play, its contemporary relevance was boosted further by a Russian hostage crisis, where terrorists invaded a theatre. The CD's producers weren't slow to point out the new play's similarities in quickly posted e-mails – Kaldor security forces also attempting to use gas to disable the terrorists.

with the Movie's motorbike chase – the Doctor heroically takes the helm. But it would be wrong to suggest its influences were any deeper than that.

Rather against the odds of its sleepy village cliché, *Rip Tide* manages to present real people with motivations that seem true and logical. Without wanting to appear unduly twisted, it was a delight to see that Nina's first reaction on stepping into the TARDIS was to burst into tears. Most of *Rip Tide*'s drama is drawn from family fallouts and passion, as both suspicion and friendship towards Ruth grow. This isn't a story with a villain, it's about incompatibility – with your surroundings, and with others. Cooper is keen to keep our sympathies equal – first an alien death, then a human one; next, another villager falls ill, then so does Ruth. Then there are the similarities between Nina and Ruth – both young, confused, feeling the world's against them and worried about being in trouble with their parents. These parallels Cooper carries right up to the end, and a minor criticism would be that it all leads to rather too tidy a conclusion. After returning Ruth home, the story doesn't need the Doctor popping back to check out if everything turned out OK for Nina too. It would be as if, at the end of *The Ambassadors of Death*, the Doctor hadn't marched off but stayed, seen the aliens safely on a rocket home and asked them to give him a quick ring once they got there. It's all a bit contrived and ends up appearing sentimental. Perhaps it's something else we should put down to the TV Movie. Neither am I entirely sure that the Doctor, ditching his usual costume, should be seen to have a wardrobe that includes some "very well-cut jeans"...

Fashion and happy endings aside, *Rip Tide* is a further success for Telos. Big Finish should be picking up the phone too, as Cooper's novelist exterior seems to hide a competent scriptwriter. Stephen Gallagher's introduction commends her descriptive powers, her Cornwall home caught with "a pin-sharp sense of place and a memorable texture of reality". True enough, but I've rarely encountered a novel where so much is dialogue. None of this is meant as criticism, though. Cooper, like Kim Newman, shows that an encyclopaedic knowledge of *Doctor Who* isn't necessary the way to really get inside it. Rather, you get the impression such stories are written from a memory of how the show felt to watch. In all, *Rip Tide* is a triumph of character, simplicity, and mood over mythos.

DOCTOR WHO: NEKROMANTEIA



AUDIO DRAMA BIG FINISH
AUTHOR AUSTEN ATKINSON
RRP £13.99 **ISBN** 1 84435 023 1
REVIEWER DAVE OWEN

There was a convention during the Peter Davison TV era that as many episodes as possible should end with a close up of the Doctor's head. *Nekromanteia*'s second cliffhanger conforms perfectly, with the unusual detail that when attention is focused on it, that head is no longer attached to its owner's body. Even without this decapitation, this would be an uncommonly sanguinary story, with blood sacrifice, mutilation, and cannibalism all *de rigueur* on Talderon, a planet which hosts a coven of witches.

Their leader, Jal Dor Kal, is realised by a performance from Gilly Cohen which initially gave me some concern, sounding as though it belonged in a school production of *Macbeth*. But eventually, one accepts that this is exactly how a witch should sound, and with nary a cauldron or broomstick mentioned, no one could accuse her of being a stereotype.

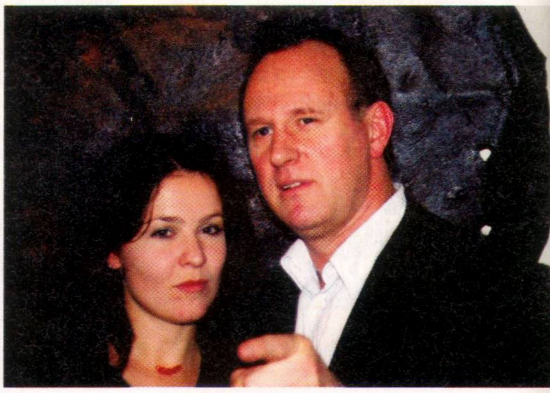
The chanting and sacrifice of the witches, together with the spaceships' graveyard next to their temple undoubtedly provokes comparisons with *The Brain of Morbius*. But this is a Fifth Doctor story through and through, with appreciative homage to his best-remembered television adventures. The similarity between corporation boss Marr, his loyal but quietly ambitious PA, Tallis, and man at the scene of the action, Harlon, with *The Caves of Androzani*'s Morgus, Timmin and Stotz, even down to their gender, personalities, and movements, is too great to be a coincidence.

And what about the Doctor's role in the story? Well, his beheading was foreshadowed in both *Four To Doomsday* and *The Visitation*, and the way he lets his companions get on with running around while he has a quiet word with the villain whose greed for immortality has precipitated the whole situation is undeniably redolent of *The Five Doctors*. And noble self-sacrifice was often this Doctor's way, but in the end here, as in *Earthshock*, someone else beats him to martyrdom.

But why be petty about so much pastiche when the result is so enthralling? The corporate cynical world is perfectly represented by gravelly Glyn Owen's Commander Harlon, so unsentimental and nihilistic that he's neither a good or bad guy, and his boss, Ivor Danver's Marr, whose total ruthlessness – a hair's breadth from being comedic – makes him irresistible. The other side of life comes to the fore in a visit to recurring audio location, the Garazone Bazaar, where Gary Russell offers a likable performance as one of his own creations, the Pakhars, this one being a gentlemanly criminal named Thesanius.

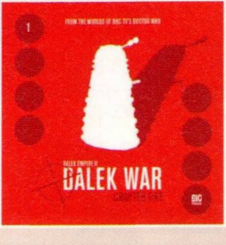
Effective plotting follows the TARDIS crew and Commander Harlon separately through Part One, until they meet dramatically at its conclusion. These regulars are continuing to work well – any fears that their chemistry in *The Church and the Crown* was a by-product of that story's gusto are unfounded. Erimem proves herself to be a latter-day Leela, reacting violently to Harlon's advances, and even employing the threat "I'll cripple you!". Her bravado is matched by a charming naïvety, referring to an electronic time-bomb as a "gunpowder device" and thinking that Peri is being literal when she refers to a teleporter as a "beam me up, Scotty". Peri herself is continuing to thrive, with hints that her truculence is a deliberate contrivance making her more believable, as does a well-performed reaction to another character's gruesome death. This renaissance of Peri is in no way undermined by her spending part of the story naked, save for a coating of oil. It could have happened to anyone, I'm sure.

It's a little easier to visualise Simon Williams as an England cricket coach, as he first appears to the Doctor, than as an immortal centaur, which is what he's actually playing. The heart of the story – that Williams' Shara should have attained immortality, (apotheosis, in fact), by giving up his corporeal existence, so that his remains act as a lodestone to draw energy to maintain his artificially constructed heaven – is inspiring, if a little hard to comprehend. Where does the energy come from? If giving up one's body eradicates one's past and future corporeal life, isn't Shara's domain a paradox? Still, it gives the witches' cause (protecting his remains at any cost) more depth than it would have had otherwise.



Nekromanteia whips along at a great pace, never dwelling in fear or horror as it might, but properly telling its story and unfolding new developments right up to the end. It's very easy to enjoy.

DALEK WAR: **CHAPTER ONE**



AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £9.99 **ISBN** 1 84435 018 5
REVIEWER DAVE OWEN

It's now hard to believe that the initial quartet of *Dalek Empire* plays was ever seriously intended to stand alone, ending, as it did, with anything but a clean resolution. As the Daleks came eyestalk to eyestalk with a parallel race of Daleks, seemingly antagonistic towards them, the preceding four instalments seemed nothing more than an overture, albeit a thoroughly exciting one. A year later, *Dalek War* has much to live up to.

This feels less like a "now read on ..."continuation of *Dalek Empire* and more like a chance to revisit old characters. Think of *Whatever Happened To The Likely Lads?*, or *The Empire Strikes Back*, if you must. Years have elapsed, and our loose collection of freedom fighters are going about their business in markedly different circumstances. Gareth Thomas's Kalendorf is acting as a sort of management consultant in space to the parallel universe's (henceforth, "allied", for brevity's sake, I think) Daleks, and Teresa Gallagher's Mirana, Dalek implants and all, is now firmly on the side of good, acting as one of Kalendorf's regional managers. Actually, not everyone's circumstances have altered. Mark McDonnel's Alby Brook still spends his time pootling alone around the galaxy in his little ship, mooning over a picture of the girl he lost. Pray you never sit next to him at a bar.

The girl in question, Suz, is not permanently lost, as anyone seeing Sarah Mowat's credit will have guessed. Once again, she's the McGuffin in this tale. Whereas before, she was the pivotal inspiration for the enemy Daleks' slaves to, in turn, work and revolt, she is now the repository for the Emperor Dalek's mind. Such imperial transmigration is not an entirely new tactic as author/director/producer/musician/ Dalek Nick Briggs' earlier *The Mutant Phase*, you may recall, had the Emperor mentally synchronised with Thal Commander Ganatus. This hints that the Emperor is more than just another Dalek, and the alliance Daleks seem very keen to prevent their counterparts from retrieving it.

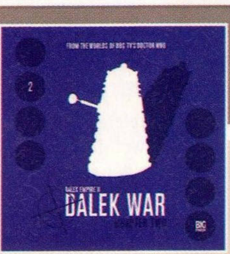
Those alliance Daleks are, of course, Up To Something. Initially friendly, and sounding more like the Smash advertisement robots (who made an uncredited cameo in *The One Doctor*) than Skaro's mean machines, their delivery harks back to other appearances of supposedly friendly Daleks, echoing the less-than-monotonous way that *The Power of the Daleks*' line "I am your serrrr-vant" rose on the final syllable. In the six years since they came to power, they've virtually wiped out the opposition while delivering soundbites about unity and peace, but dissidents such as our heroes are getting worried about their ethics. When a recently-defrosted Suz asks herself "What kind of galaxy have I woken up in?" her unease at the new status quo mirrors that of all those who voted Labour in 1997, yet carried peace placards this February.

What might otherwise have been a straightforward narrative is enlivened by post facto framing scenes, which tantalizingly hint that Kalendorf's reputation will outlast the Daleks'. Interest is also maintained as we join our heroes when their new exploits are well-established and they are operating separately, before flashbacks reveal how they were revived by the allied Daleks. Caution needs to be exercised when using flashback in audio, particularly in a homogeneous-sounding environment like *Dalek War*'s command decks and cargo bays. Print and screen have tricks, like italics and monochrome, to signpost non-linear storytelling, and without them on audio, one is sometimes at a loss as to when events occurred. Nevertheless, I welcome this technique here, because while the previous *Dalek Empire* series was a little slow in getting underway, there is already a web of intrigue in place by the end of *Dalek War*'s opening chapter.

Suspicion rests on the Mentor, the softly-spoken creator and leader of the allied Daleks, and also on Kalendorf, who sounds in the prologue as though he's telling all to the enemy Daleks. Once again, it's delightful to be able to ask oneself what will happen next. And better yet, this time round, also ponder exactly what happened before. If Chapter One has any significant flaw, it's that the sympathetic characters, being in a unified, military position of power, seem a little less vulnerable and therefore a little less interesting. But this is more than made up for by a leap in the sophistication of the storytelling. A welcome return.

THERE'S ALREADY A WEB OF INTRIGUE IN PLACE BY THE END OF CHAPTER 1

DALEK WAR: **CHAPTER TWO**



AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £9.99 **ISBN** 1 84435 029 3
REVIEWER DAVE OWEN

If there's a theme emerging to this second quartet of galactic gung-ho, it's that the Daleks can get inside your head, and in more ways than one. With recently-revived Susan Mendes carrying the Dalek Emperor around in her mind, she's no more at ease than other fictional soul carriers, such as *Star Trek*'s Dr McCoy, or *South Park*'s Eric Cartman. The Emperor's essence is summoned forth via the enemy Daleks' nifty Mind Analysis Disk, presumably a picnic version of the machines seen in *Day of the Daleks* and *Resurrection of the Daleks*, but far more effective here. Whereas the Doctor's thoughts yielded little more than a flick through his family album, here hapless Alby Brook is cunningly tricked by the Daleks into visualising his friends' plans. "They understand us better than we do ourselves'" observes Suz, and, sure enough, it's by exploiting the emotional bond between her and Alby that they are best able to influence them.

If Suz and Alby were as ruthless as everyone around them, then this would be a far shorter story. Kill Suz, and by extension, the Emperor, and the enemy Daleks are over, to be replaced by a benign dictatorship from another dimension. But it's a just-about-plausible combination of humane naïvety and suspicion that keeps Suz alive – the suspicion being that a landslide victory for the alliance might not necessarily be in the galaxy's interests ...

Even though this chapter does sustain the more complex political landscape established in the first, it's simply not as gripping. Fascinating discoveries about what has been going on since *Dalek Empire* are few, with nothing really significant being added to the picture, and the time is instead taken up with stand-offs, battles, and escapes. These are more diverting when heard than when read, but ideally ought to be seen, although in fairness all this action is extremely easy to visualise.

Creative polymath Nick Briggs again employs the technique of recounted

Life is cheap in Kaldor City – it's probably the only thing that is. Magic Bullet's casts are big, but perhaps over-starry. *Hidden Persuaders* has 22 voices, some very familiar names playing what barely even amount to cameos. Regulars Russell Hunter and Paul Darrow are served as well as ever. David Collings on the other hand, new to the series as he is, gets only a couple of lines. This type of casting doesn't always work in the play's favour. Characters you believe to be important just disappear, while others, who sound unremarkable, hang around to become major players.

Kaldor City is cold and soulless, and so are the people who live there. It hasn't any good guys, only bastards and assassins. Everyone backbites, so everyone sounds the same. As before, I find it better to just let it bombard you with its nastiness and return to it later, once you're clearer over which lines and characters count, and which don't. I don't, however, want this to sound too much like a moan. *Kaldor City* is building into a detailed and interesting dystopia. Each play has given up storm mines of information, where the fuller picture seems to be as thought-out and considered as the plot in hand. I've complained before that *Kaldor City* doesn't utilise the robots enough, though this time we do meet some Voc choristers intoning *Abide With Me* at a funeral. Perhaps, though, in the case of these plays, their prominence in *The Robots of Death* should be seen as just one aspect of a complex society that has a lot more to explore. Boucher's story was about robots, Smith and Moore's tackles religion and terrorism – as dark as Kaldor is, I find myself interested to know what's next.

VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD AND THE DANCE OF THE DEAD

BIG FINISH, £9.99

BERNICE SUMMERFIELD
AND THE
DANCE OF THE DEAD
LISA BOWERMAN

The first in a series of plays in which Benny faces some of the Doctor's old foes begins with a race she knows from her NA days – the Ice Warriors. Hung over, Benny awakes aboard a space-liner, a ship also carrying many dignitaries – including a couple of Martians – fresh from a successful peace conference. The ship, however, breaks up mid-flight, so taking inspiration from *The Poseidon Adventure*, part of Stephen Cole's story concerns its survivors' scrabble to safety. The other concentrates on themes of possession. Also on board are aliens whose memory crystals, if shattered, have the power to invade other minds. They soon latch onto Benny and Grand Marshall Sstac, who find that they further hinder their struggle to escape the wreck.

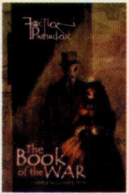
Cole names his ship the *Empress* which, assuming it's the same one from *Nightmare of Eden*, must make it one of the unluckiest in service; first a head-on collision, then a drug scandal and an outbreak of Mandrels, and now this – embarrassingly ripped apart whilst ferrying heads of state and other VIPs. *Dance of the Dead* also leans quite heavily on *Terror of the Vervoids* – we have a steward and a very mixed collection of passengers, the *Empress* is locked onto a collision course, and there are a few private issues and scores to settle.

As always, Benny is armed with her acid one-liners, but overall, this is significantly less comic than recent adventures. The idea of people possessed doesn't always work that well on-screen, partly because actors always seem to want to play it as if they're hypnotised – speaking monosyllabically, and with a fixed stare. Benny and Sstac, on the other hand, rant and rage, giving full vent to their new personalities, a move that helps disguise the production's very small cast. I should also point out the play's strike for Martian equality in General Azzar, a female Warrior, who follows the universal truth of being far deadlier than the male.

VANESSA BISHOP

FACTION PARADOX: THE BOOK OF THE WAR

MAD NORWEGIAN PRESS, £15.99



For me, my best encounter with Faction Paradox hasn't been in a novel, but on CD, in the ongoing series of BBV plays. A graphic novel is on the way, however, which I imagine would suit them equally well. In the meantime we have this, *The Book of the War*, an A-Z of Lawrence Miles' 'War' universe, with contributions from him and nine other writers. Faction Paradox is one of the seven main War-time factions, the others being The Celestis, The Remote, The Lesser Species (us on Earth), the House Military, The Great Houses and The Enemy. The question you won't find answered is "Who is the Enemy?" That, of course, would spoil the mystique – something *The Book of the War* revels in.

Described as "part story, part history, part puzzle-box", this is, at times, very readable, and is at its best when recounting stories rooted in folklore and religion – for example, England in the 1700s and the ancient Biblical Book of Enoch, which provide fascinating backgrounds for Miles and co to weave their own ideas into. A surprise is how much of it is written with dry humour – I expected the difficult dense passages (it takes on an almost academic tone when discussing technology), but there are deliberate attempts to, in the book's own words, "break up the monotony". These include using the Shift – an entity first encountered in *Alien Bodies* – to suddenly interrupt a sentence in a light-hearted style. I like, too, the filmography of a Hollywood-based Faction member. A novel based around the Hollywood branch of Faction Paradox is one I wouldn't mind reading; also something further on 'celebrity' agents such as Byron, Anastasia Romanov and Rasputin – the latter's refusal to die, the book explains, due to him being a duplicate Faction swapped for the real version!

VANESSA BISHOP

flashback, this time to a point earlier in this story. This explains why, at the conclusion of the preceding chapter, the returning Alby was accompanied by a lively Geordie lass and, arguably more seriously, a squad of enemy Daleks.

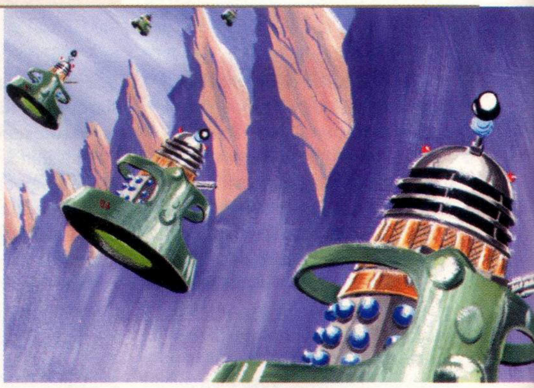
The canny pet herself, Morli, is quite possibly more of an uncanny specimen, having been rescued by Alby from an hospital station where allied Daleks were working on the captured Emperor, and having no memory of her life before the hospital. I suspect she's either a spy, a subject of some allied Dalek experiments, or both. But considering the accuracy of my predictions last time round, she's almost certainly neither, and this should not be considered a tip.

Perhaps this seems a less imposing instalment than the first because it deliberately eschews that one's huge scope in space and time, and instead, save for a few scenes with Kalendorf and the Mentor, biding their time between waves of enemy attack, focuses on a real-time siege aboard the allied vessel, *Defiant*.

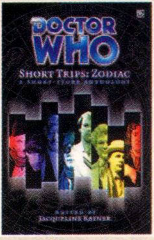
This chapter's biggest new mystery is also a bit of a howler. It's as much a puzzle as to why the enemy Daleks have terraformed Jupiter into a human-habitable world, as to *how*. Where would the surplus mass go, without making a world that would crush humans with gravity? Wouldn't this affect the orbits of the rest of the planets? And above all, why bother going to all that effort with the gas giant, when Titan, a much more promising bet, is just round the corner? Sir Patrick Moore, I fear, would not approve.

This is the least individually worthwhile of the six Dalek-only CDs so far, but only because an hour after it has begun, the story hasn't advanced as much as it might. But with Gareth Thomas's Kalendorf reduced to a few scenes of tense diplomacy aboard his own ship, the spotlight here falls on Mark McDonnell and Sarah Mowatt as Alby and Suz, together at last, and not that much happier for it. Her dogged fatalism, as she threatens very credibly to shoot herself unless the Daleks cooperate, and his believable, profane reactions to the creatures' presence are this disc's biggest assets.

ALBY'S BELIEVABLE, PROFANE REACTION TO THE DALEKS IS A MAJOR ASSET



DOCTOR WHO: SHORT TRIPS: ZODIAC



ANTHOLOGY BIG FINISH BOOKS
EDITOR JACQUELINE RAYNER
RRP £14.99 **ISBN** 1 84435 006 1
REVIEWER MATT MICHAEL

It has been a long while since the BBC released its last official short story anthology. However, since then, fans of short *Who* fiction have been spoiled by the plethora of unofficial charity collections, including *Perfect Timing* and *Tales from the Solar System*, that have shown a greater willingness to experiment than their authorised counterparts. Thankfully, with *Short Trips: Zodiac* Big Finish rises to the challenge posed by these unlicensed rivals.

The *Short Trips* title is slightly misleading, for this collection has far more in common with Virgin's *Decalogs* – the over-arching theme, the linking narrative, even some of the Doctor/companion combinations – than with the BBC's *Short Trips* brand. These 12 stories all revolve to a greater, lesser or more contrived extent, around the signs of the zodiac as interpreted by the astrologer Kasterborus, and each tale is introduced by an apposite epithet from his writings. These introductions are mildly amusing, but utterly superfluous: this reviewer would rather have had an extra short story for his money.

The stories in the collection tend to fall into two categories. There are brief snapshots of other people's lives, into which the Doctor barely intrudes, and there are bite-size adventures. The former category includes the more high-minded stories. *I Was a Monster!!!*, featuring vampires in Dublin, is told in script and prose form from the monster's point of view. It links a craving for blood with a craving for fame, and critiques the cult of celebrity. The Doctor only appears for a page at the very end to summarily dispatch the monster. He's similarly absent for the majority of *Growing Higher*, in which a disgraced businessman is allowed to die rather than become a martyr for anti-Earth activists. And in *Jealous, Possessive* he's missing completely. Instead, we're treated to a wonderfully waspish correspondence between K9 Marks I and II. These robot dogs are a pair of bitches, apparently voiced by Noel Coward and Ned Sherrin. The camp quotient is pushed even higher by Anthony Keetch's *Twin Piques*, landing the Second Doctor and Jamie (already the most fey of pairings) on a planet that seems to be populated entirely by mincing queens.

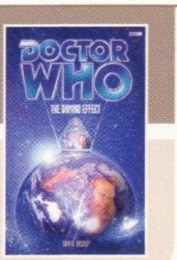
At the other end of the scale are Andrew Collins' *The Invertebrates of Doom*, a mini adventure in which the Seventh Doctor and Mel face a race of deadly galactic jellyfish; and *The Stabber*, an odd tale of talking fish and hallucinogenic drugs with a suitably ambiguous ending. *The True and Indisputable Facts in the Matter of the Ram's Skull* is a more traditional short story that wouldn't appear out of place in a Pan Horror anthology. Clearly inspired by Poe (he's in it), this deliciously dark offering sees the First Doctor participating in an occult ritual, with suitably grisly results ...

There is a good spread of Doctors and companions (although Big Finish seems reluctant to include any of its own inventions: where are Evelyn, Erimem and Charley?). Reinforcing the feel of the *Decalogs* is Sarah Groenewegen's *Virgin Lands* that, in finest Kate Orman tradition, pits the Seventh Doctor, Ace and Bernice against Death herself. The Fifth Doctor meets past and future selves in *Five Card Draw*, and in *Constant Companion* a marvellously prim Zoe helps get rid of a persistent cat (that would be "Leo", then). Finest of all are the two Third Doctor stories *The Switching* and *Still Lives*, both of which give us some insight into his character. The former has the Master and Doctor swap bodies, and the latter is a particularly moving and well conceived tale of doomed love that sees a soldier from our universe slowly and unstoppably slipping sideways into the *Inferno* dimension.

Like all short story collections, *Short Trips: Zodiac* is uneven. One or two of these tales are a load of old Taurus, but to compensate, we're offered two of the best short stories with *Still Lives* and *Jealous, Possessive*. Apart from the linking theme, which does become very irritating at times (the "Capricorn Killer" of *I Was a Monster!!!* seems to be named simply to tie the story into the astrology thread), this is a fine collection that bodes well for future releases.

I predict great things to come from Big Finish.

DOCTOR WHO:
THE DOMINO EFFECT



NOVEL BBC BOOKS
AUTHOR DAVID BISHOP
RRP £5.99 **ISBN** 0 563 53869 4
REVIEWER MATT MICHAEL

This month's Eighth Doctor adventure sees the Doctor, Anji and Fitz deposited in Edinburgh, 2003. But, shockingly, they find the city full of rude and angry people who have never heard of such a thing as a computer, and to whom London is a semi-mystical, distant place reached only by a decades-old and decaying train service. As soon as she establishes that this is definitely Edinburgh and not Glasgow, Anji quickly twigs that someone has been fiddling with time to create an alternative reality where the British Empire rules supreme and innovation is stamped out, ruthlessly. Unfortunately, by then she's just about to be blown up.

Fitz manages not to be blown up, but he's imprisoned without rights on suspicion of being a terrorist. This is a society where fear of terrorism can be used to justify the meanest, most illiberal measures in the interests of National Security, and where the Government is able to declare martial law to clear the streets of protesters. Given the current political climate, this cuts rather close to the bone. However, rather than developing this point, Bishop chooses to turn *The Domino Effect* into the *Doctor Who* equivalent of a Hollywood blockbuster. This is a romp, in the same vein as his earlier book, *Who Killed Kennedy*, full of guns and bombs and double-crossing secret agents.

Sadly, unlike that earlier book, *The Domino Effect* doesn't quite have the verve that's required to really hook the reader. There is no cunning final twist here, no shock denouement. Instead, the novel peters out with an alternative Sabbath (yawn) being slaughtered by one of the mythical creatures from beyond the vortex, and the Doctor realising that unless he contains the eponymous domino effect of collapsing alternative universes Sabbath has unleashed, the whole web of time will be broken. It would be a good cliffhanger but for the fact that we've been here before, pretty much, at the end of *Time Zero*. The main drawback of the book is that it feels too much like Part One of a two-part story, with lots of set up but no real resolution. Taken as part of the arc, this gets us from A to B very well. However, read as a novel in its own right, it's much less satisfactory.

Which brings us to a problem with the Eighth Doctor Books in general: there aren't enough of them to sustain this kind of approach. With a two-month wait between each novel, and given the bewildering amount of new *Doctor Who* – four ranges of books, comics, CDs, webcasts – it's fast becoming impossible to follow the increasingly involved ongoing story. We're getting to the point where we'll need a "previously on *Doctor Who* ..." chapter at the beginning of each book.

> THIS FEELS LIKE PART ONE OF A TWO PARTER, WITH NO REAL RESOLUTION

Stripped of the arc elements, *The Domino Effect* is fairly standard fare. There are obvious parallels with *Inferno* (right down to the ruler of this universe bearing an uncanny similarity to a certain military friend of the Doctor's), that include almost everyone in the alternative reality being an evil, double-crossing scoundrel. Bishop is very good at making us hate the villains: the twisted Hastings, who tortures a confession out of Fitz, being a case in point. He's less good at making us care about the good guys such as the doomed protester, Alf, a friendly, lorry-driving cliché. Only Alan Turing, imprisoned for decades for his forbidden research into computers, is worthy of our pity, but he seems superfluous to a book that does explosions better than emotions. The plot appears to move along quickly, but it doesn't really go anywhere. Fitz spends virtually all his time in various jails, Anji and the Doctor are smuggled from one safe house to another by a plucky band of rebels, and the mysterious, child-like Oracle makes enigmatic pronouncements in between naps.

Ultimately, it seems that Bishop has taken the old maxim "it is better to travel than to arrive" too much to heart. It's difficult to shake the feeling that *The Domino Effect*, while full of all the sound and fury one could ever want, ends up signifying nothing. What we're left with is a pacey, punchy read that never quite anages to get to the point.

COLLECTORMANIA 3
CHECK OUR WEBSITE FOR VIDEOS OF COLLECTORMANIA 1 & 2 AND DETAILED GUEST INFORMATION
thecentre:mk, MILTON KEYNES SHOPPING CENTRE
Off junction 14 of M1. 1 hour from London & Birmingham For Maps, hotel and general info check website
CINEWORLD
FRI 2ND TO MON 5TH MAY
the centre :mk
Not all guests signing on all days, check website for details. Guests will be charging for autographs. Guests subject to work commitments.
!FREE! ENTRY
STARS NOW CONFIRMED:
PAUL McGANN
DR WHO FIRST WORLD APPEARANCE!
BILLY BOYD
PIPPIN: LORD OF THE RINGS
plus: VIRGINIA HEY, JASON CONNERY
DANIEL LOGAN, LOU FERRIGNO
PAT MORITA, ARMIN SHIMERMAN
CORIN NEMEC, JOHN DE LANCIE
TOM FELTON, LESLIE GRANTHAM
300 STALLS
& MANY MORE "A" LIST GUESTS! FROM
STAR TREK, STARGATE, STAR WARS
TOO MANY TO LIST HERE! CHECK OUR WEBSITE FOR FULL DETAILS
into the VOID
INFOLINE 01908 671138
freestone creative marketing solutions
www.SHOWMASTERSONLINE.com

DRESSED TO KILL

Fearsome pirate? Freedom fighter? Or fashion disaster? "It seemed like a good idea at the time," Terminus star **Liza Goddard** tells Benjamin Cook ...

Liza Goddard entered the acting profession at the tender age of six. "The BBC were doing a production of *Jesus of Nazareth*," she recalls, "and they needed some children for the scene where Jesus says, 'Suffer the little children to come unto me.' My father was working for the BBC at the time, so he volunteered my sister and me. In those days, television was live, so we had to shoot two shows: one on Thursday night, and then the repeat on Sunday afternoon. My sister hated it and had to be taken home, but I loved it and sat there thinking, 'This is what I want to do for the rest of my life.' And I've never turned back ..."

Actually, Liza wanted to be a child star, but her father had other ideas. "I mean, I kept saying, 'Look at Hayley Mills! She's allowed to do it!' – but my father said, 'No, no, you have to be properly educated,' so I wasn't allowed to start working until I'd left school. In my school holidays, though, I worked in repertory theatre in Farnham, which was fantastic, because I did everything – painting sets, making costumes, lighting, sound, prompting, understudying ... Absolutely everything!"

When she was 15, Liza moved with her family to Australia, where she continued to work in the theatre – "as an assistant stage manager at a theatre in Sydney. And then, when I was 16, I played the female lead in *Romeo and Juliet* – my first major role, which I repeated on television." And at 17, Liza landed the part of Clarissa 'Clancy' Merrick in 1960s children's TV show *Skippy the Bush Kangaroo*. "I made almost 70 episodes!"

It's hard work saving the universe: Liza and Peter go to work on that pesky lever. © BBC

she marvels. "I worked six days a week for two years, so performing in front of a camera became second nature. It was fantastic."

In 1969, Liza returned to the UK and made a major impact on the small screen as Victoria in *Take Three Girls* – "the first ever drama series to be filmed in colour, as well as the first to star three girls in the lead roles, which makes me sound very old!" Her subsequent television work has ranged from *Bergerac*, *Woof!* and *The Brothers* (on which she met her first husband, Sixth Doctor actor Colin Baker) to *Yes, Honestly*, *Wild West* and – ahem – *Give Us A Clue*. And in 1982, Liza visited the centre of the known universe – well, Television Centre Studio 8 – to play intergalactic pirate Kari in Steve Gallagher's *Doctor Who* space saga *Terminus* ...

"In the BBC bar after recording we had all these lepers, a giant alien dog, me in my space gear and Boy George who had been recording Top of the Pops in the next studio!"

"Of course, it was a great honour to be asked," she exclaims. "In those days, *Doctor Who* was still extremely popular. An extraordinarily successful series. And those sorts of characters, I mean, you can really loose yourself in them – it was real fantasy time. That's what acting is all about, really – pretending to be someone who's brave and fearless and running from monsters and hiding and shooting ... We had tremendous fun. A very rewarding job. I'd never done anything like it before."

Liza's memories of *Terminus* flow thick and fast – much like a jettisoned fuel pod exploding in a void. Or something. She barely pauses for breath as the words tumble out: "We had this incredibly complicated set, which they put up for us in rehearsal. And Mary Ridge was our director, but we laughed all the time – myself and, oh, I forget his name ... The other space pirate ..." Dominic Guard? "Dominic Guard, yes! And then, when we got into the studio, there was something like only four days shooting and we ran out of time, because it was so complicated." In fact, industrial action at the BBC disrupted production – "and several scenes were never recorded, but all that complexity made *Terminus* so interesting. I couldn't believe that all those sets – the different spaceships and the leper colony and that – fitted into one studio. The back of one set would be the front wall of another ..."

Liza also sings the praises of "marvellous" *Terminus* director Mary Ridge: "I admired her very much. She allowed you the freedom to have a laugh and enjoy yourself. Actors are like children – they sometimes need to let off steam. Mary recognised this – but at the same time, she treated it seriously. She knew that *Doctor Who* was fantasy and, therefore, basically trivial. You had to treat it very seriously indeed. You had to treat the programme with respect. I don't know what happened to her. Perhaps she retired? I always liked working with Mary. I think she did some of *The Brothers* as well.

"And I remember all those extras who played lepers," says Liza, returning to *Terminus*, "and the poor actors who had to walk about in those heavy skeleton costumes, but they were all so nice about it. Everyone was nice on *Doctor Who*. And I was dressed as a space cowboy and we had all these lepers and our monster and everything – the monster [the Garm] who kept fainting, because he was so hot. The sweat poured from his claws as he walked along! An enormous dog costume, wasn't it? And he would drip sweat all over the floor and occasionally faint and have to be taken out and have his head taken off and made to recover. And as soon as he'd recovered, back on went the head!"

Liza gleefully remembers her own costume: "I loved the leather jacket! And the Lycra trousers – they were lovely to run about in. The space helmets weren't designed for people to breathe in, though – every time you breathed, they steamed up inside, so you couldn't see where you were going and had to take them off and wipe them ... We didn't wear them for long! And my gun was a bit of a problem – every time I took it out of its holster, the end would fall off! That caused great hilarity. I should have kept my gun. And for some reason – I think I'd seen an article in some magazine or other – I decided Kari should have blue hair, so I got this hair-spray and sprayed my hair, which seemed like a good idea at the time – but with my blonde hair, the colour came out green. And people kept saying, 'Oh, what a terrible wig!' I wished I hadn't bothered."

Liza and Dominic Guard (Olvir) marvel at the jigsaw-puzzle sets for **Terminus**. © BBC

She continues apace: "The BBC were making such a wide diversity of programmes in the early 1980s. There was a marvellous mixture of people in the bar after the show! We had all these lepers, a giant alien dog, me in my space gear, and Boy George, who was dressed up in his outfit from *Top of the Pops*, which was filming in the studio next door! And there was a costume drama being made at the BBC, so you had all these people dressed in, sort of, eighteenth-century costumes as well ...

"And [producer] John Nathan-Turner was another great character – a totally over-the-top, rumbustious sort of man, who'd come in and be very encouraging and make us laugh. Peter Davison was also lovely – I've worked with him several times on other things and he's always nice to work with. All the regulars made me feel part of the team. They made me feel completely at home immediately. I suppose they enjoyed working with different people every – what? – four weeks or so."

I wonder whether Liza watched *Terminus* when it was broadcast? "Of course I did! I think I taped it. The finished product was impressive. Mary shot it extremely well. If similar standards were achieved today, I'm sure *Doctor Who* would be popular, I mean, if it were brought back. You just have to make sure you have very good scripts again and good people directing and good costumes and so forth. And a good Doctor, of course. I definitely think it's time for a woman Doctor." Would Liza be up for the challenge? "Of course! I'd jump at the chance! Who wouldn't? Unfortunately, I'm not sure middle-aged ladies are very suited to playing the Doctor," she grins, "but if they asked me nicely ..."

ADVERTISEMENT

THE WHO SHOP INTERNATIONAL

4 Station Parade
High Street North
East Ham
London
E6 1JD

The PREMIER Doctor Who Emporium
Purveyors, Providers and Peddlers
of Doctor Who for nearly 20 years.
Enjoy simple, fast and safe on-line
shopping using our ultra-modern,
super-secure, website with catalogue.

http://www.thewhoshop.com

http://www.thewhoshop.com Telephone: (020) 8471 2356 E-mail: info@thewhoshop.co.uk

GRISLY EAST END MURDERS

Investigation to be led by the esteemed Professor Litefoot

The esteemed Professor Litefoot with two unknown companions

TREVOR BAXTER is to appear for a signing event at the **THE WHO SHOP** promoting that well-loved DVD videogram of his exciting and daring adventures in Olde London Town, that sinister story of:

THE TALONS OF WENG CHIANG

Mr. Trevor Baxter, Esq, will be discussing his life as that most practical of prognosticating professionals, the profound Prof. Litefoot on

SATURDAY 12TH APRIL

At that most effervescent of environments: the excellent emporium:

THE WHO SHOP INTERNATIONAL

Find us opposite East Ham station on the District Line of the modern all-electric London Underground train service.

PALACE THEATRE
AMAZING
ARTISTRY
LI H'SEN CHANG
MASTER OF MAGIC
AND
MESMERISM

Deep in discussion with Henry Jago, determined to solve the mystery.

SIXTIES MERCHANDISE DISCOVERED. TIME LORDS TO INVESTIGATE

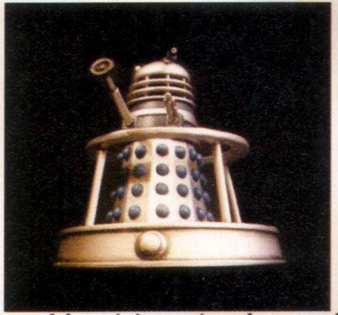
The Who Shop has revealed that they currently have stock of ORIGINAL 1960s Sweet Cigarette Cards featuring the intrepid Time Lord Doctor Who in just some of his adventures. These complete sets of cards from Cadet have NEVER BEEN IN SWEET PACKETS.
"They're the most perfect we've ever seen," said one expert,"the only way they could be this good is by going back in time and getting them from the past!"
Investigators are now scouring the WHO SHOP for active Time-ships While these cards retail at a mere £150 for a full set.
Buy your Cadet Cards on line at: www.thewhoshop.com

DALEK ANNIVERSARY INVASION

In a bid to celebrate their 40th anniversary, half-size Daleks have materialised at the WHO SHOP. For the fantastic price of just £299 each, there will be a limited number of Special Edition Daleks either in Red & Silver, Black & Silver or Silver & Blue.
Order them now by calling:
020 8 471 2356

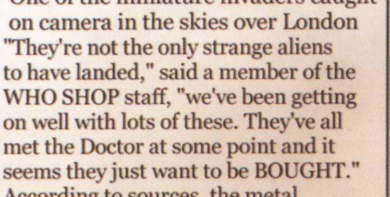
DANGEROUS SIGHTINGS OVER EAST LONDON

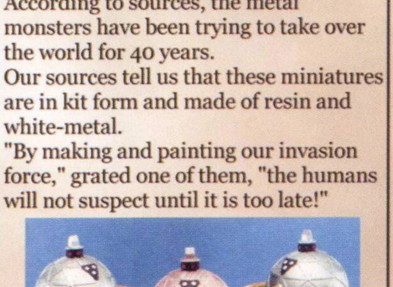
Strange metal Creatures have been sighted in the skies over East Ham in London.
These 1/35 scale miniature invaders are the last of their kind and may never appear again.
"They came screaming out of the sky," said one eye-witness, "I've never seen anything like it in my life!" The Creatures piloted their strange craft to the WHO SHOP where they are now being sold.



One of the miniature invaders caught on camera in the skies over London

"They're not the only strange aliens to have landed," said a member of the WHO SHOP staff, "we've been getting on well with lots of these. They've all met the Doctor at some point and it seems they just want to be BOUGHT."
According to sources, the metal monsters have been trying to take over the world for 40 years.
Our sources tell us that these miniatures are in kit form and made of resin and white-metal.
"By making and painting our invasion force," grated one of them, "the humans will not suspect until it is too late!"





DREADED TIMELORD AND GAMESKEEPER TOGETHER AGAIN

Stephen "Omega" Thorne and Laurie "Mr. Ollis" Webb are to appear together at THE WHO SHOP for another great signing:

THE THREE DOCTORS

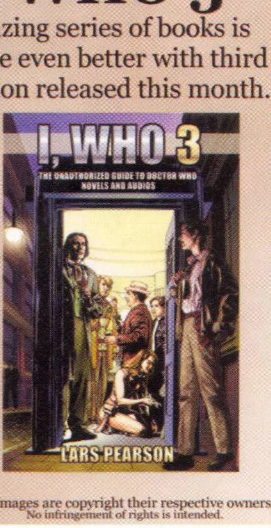
DVD videogram.

SATURDAY JULY 12th 12-3pm

Stephen Thorne will also be appearing at the NEC in Birmingham, alongside Damaris Hayman from "The Daemons"
and
George Layton from "The Space Pirates"
only with the WHO SHOP and for one day only:
Saturday 5th April
MEMORABILIA

I, WHO 3

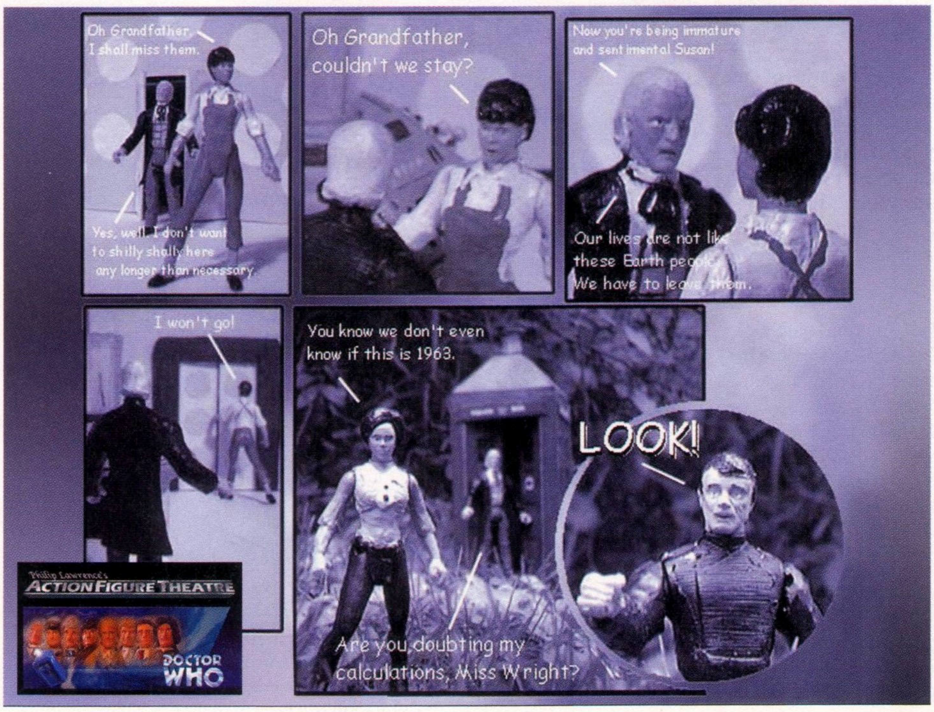
Amazing series of books is made even better with third edition released this month.



All images are copyright their respective owners
No infringement of rights is intended.

THEWEBPLANET >>>

>>> Do you run a site you think we'd be interested in? Or simply want to recommend one of your favourites? Send any details to us at **dwm@panini.co.uk** (marked 'The Web Planet' in the subject line)


Oh Grandfather, I shall miss them.
Yes, well, I don't want to shilly shally here any longer than necessary.
Oh Grandfather, couldn't we stay?
Now you're being immature and sentimental Susan!
Our lives are not like these Earth people. We have to leave them.
I won't go!
You know we don't even know if this is 1963.
LOOK!
Are you doubting my calculations, Miss Wright?
Phillip Lawrence's ACTION FIGURE THEATRE
DOCTOR WHO

DOCTOR WHO COLLECTORS
www.richardwho.com

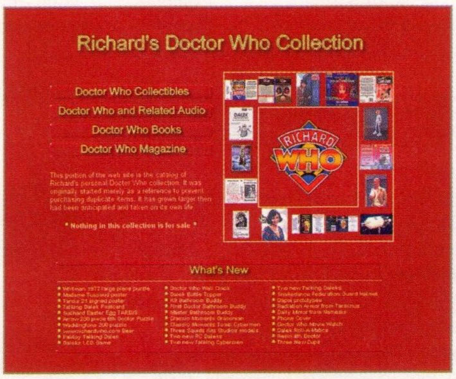
Probably best known via its URL (web address), this site is the brainchild of collector Richard Briggs. His project seems to have begun as a way of cataloguing and crosschecking his extensive collection of merchandise, props and costumes (both replicas and some highly-prized originals), but now also includes an extensive catalogue of the collections of many other dedicated memorabilia hunters. There are hundreds of pictures here, documenting over 20 different private collections, including some pleasant biographies of their owners. The image quality is generally good and the presentation effective. The highlighted collection when we visited covered everything from original comics artwork to rare postcards, Weetabix figures from the mid-1970s and even the collector's own tattoos!

In addition to this collectors' paradise, there are extensive photographic records of conventions and exhibitions from 1977 almost to the present day – even including a fuzzy video tour of the Llangollen exhibition from 2002. The design of the site is kept uniform and not too showy – well, apart from Richard's personalised version of the diamond logo perhaps ... Cataloguing so many collections is a worthwhile project for those rare and previously unseen items, but there is surely less point to page after page devoted to relatively-recent book covers. Just be careful that the garish brick-red page backgrounds of the site don't turn you colour-blind!

DALEK LINKS
www.daleklinks.co.uk

Although many *Doctor Who*-related sites offer reams of links to other similarly-themed pages, the webmaster behind this one found that there was nothing much targeted at those interested in Daleks – so he got to work! The result is a well-structured, searchable and smartly-designed portal – with excellent Dalek images by Craig Porter – divided into 13 sections. All the links have been verified and summarised, and seem to be kept up-to-date with 'dead' links being weeded out – a chore which many sites fail to pursue.

So, thanks to Dalek Links, you can finally discover where to borrow, buy, build or visit Daleks of varying different sizes. For merchandise seekers, there are links to details of Dalek videos, audios and books on Amazon, BBC and Big Finish sites, and also to many retail stockists of toys and publications. Where the site really excels, however, is in its guide to other Dalek webpages. There were nearly 90 links within the 'Dalek web sites' section when we visited, covering everything from comic strip legend Abslom Daak, to the Ultimate Dalek Factory, although not all were to separate sites. If a site is not wholly Dalek-related yet still offers relevant content, this too is indicated.


Richard's Doctor Who Collection

Doctor Who Collectibles
Doctor Who and Related Audio
Doctor Who Books
Doctor Who Magazine

This portion of the web site is the catalog of Richard's personal Doctor Who collection. It was originally started merely as a reference to prevent purchasing duplicate items. It has grown larger then had been anticipated and taken on its own life

* Nothing in this collection is for sale *

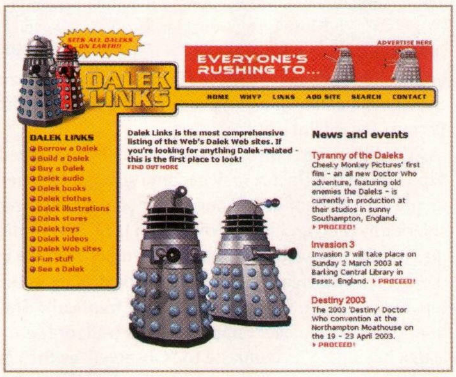
What's New

Complementing this section is the 'Fun stuff', which links to over 50 web-based games, animations, amusing lists, comedy interludes and, erm, some pastiche songs. If you've ever felt the need to re-stage *The Curse of Fatal Death* as a musical, (complete with the Daleks singing along to *Hello Dolly!*) you'll find a link to just such perversions here. All told an excellent resource for those with a serious – or not-so-serious – approach to our favourite Skarosians.

DOCTOR WHO ACTION FIGURE THEATRE
www.virgovision.co.uk

Like fanzines in their heyday, most fan sites are labours of love – demonstrating devotion beyond the call of viewership. Still, we've never seen one *quite* like this before ... Each month, Phil Lawrence aims to add an original episode of his own *Doctor Who* adventures, using the medium of a photo comic strip. Starring in the adventures are his own custom-made (or adapted) action figures, with most Doctors and companions represented.

Having commenced in mid-2001, Lawrence is now onto his seventh adventure, each split into episodes that usually encompass four pages each. Within that collection, five Doctors are represented – the Hartnell tale, rather charmingly, being told in monochrome. See the First Doctor confront dinosaurs! See the Third Doctor battle against Cybermen! See the Sixth Doctor outwit, er, plants! Meanwhile the Eighth Doctor gets two new adventures, while – in true *Doctor Who Weekly* style – the Master tries to make a deal with the Rani in a 'back-up' strip explaining how the Doctor's archnemesis became trapped before *Survival*. But making the best use of the online medium is the choose-your-own-adventure format of *Split Infinity*, in which the Fourth Doctor and Leela may (or may not!) choose separate portals to escape a creature distorting time on Altair. You decide!



DALEK LINKS
- Borrow a Dalek
- Build a Dalek
- Buy a Dalek
- Dalek audio
- Dalek books
- Dalek clothes
- Dalek illustrations
- Dalek stores
- Dalek toys
- Dalek videos
- Dalek Web sites
- Fun stuff
- See a Dalek

Dalek Links is the most comprehensive listing of the Web's Dalek Web sites. If you're looking for anything Dalek-related - this is the first place to look!
FIND OUT MORE

News and events

Tyranny of the Daleks
Cheeky Monkey Pictures' first film - an all new Doctor Who adventure, featuring old enemies the Daleks - is currently in production at their studios in sunny Southampton, England.
▸ PROCEED!

Invasion 3
Invasion 3 will take place on Sunday 2 March 2003 at Barking Central Library in Essex, England. ▸ PROCEED!

Destiny 2003
The 2003 'Destiny' Doctor Who convention at the Northampton Moathouse on the 19 - 23 April 2003.
▸ PROCEED!

There's so much amazing creativity shown in these mini-adventures that it seems churlish to point out that, away from the strips themselves, the site itself is rather sloppily designed, with graphic buttons, colour schemes and text placement that is hardly slick. However, there's extra action figure fun for *Sapphire & Steel* fans who are treated to an all-new adventure, with a promise of similar projects to come for *Blake's 7*. This new form of storytelling is an innovation well worth exploring!

MARK WYMAN

IT'S THE END, BUT...

BY **THE WATCHER**

As any fan of Laurel and Hardy, *Fawlty Towers* or *The Web Planet* will tell you, the secret of great comedy lies in the timing. And if a man is the sum of his pauses, then you might surmise with some justification that a Time Lord is even more so. If only – and here, patient reader, we come to the subject of this month's sermon – if only the same could be said for his companions.

Perhaps because their biorhythms are unaccustomed to the vagaries of time travel, the Doctor's companions often fall prey to a mysterious sort of cosmic Doppler effect, a grave affliction which results in what experts have diagnosed as PCS, or Precognitive Companion Syndrome. Jo Grant is a particularly acute sufferer of this debilitating condition, as witnessed in the classic PCS scene which concludes the second episode of *Carnival of Monsters*. Here's how it works:

[a] Shot of Jo turning to camera, reacting in horror, and saying "Look!"
[b] Cut to shot of *absolutely nothing happening*.
[c] Then a Drashig appears.

This is absolutely textbook stuff, and it's repeated in any number of Jo's stories: her happy knack of spotting Sea Devils, Maggots and Axons before they actually appear is an invaluable ingredient of many a nail-biting cliffhanger.

Arguably the most chronically precognitive companion of all is the incredible Tegan Jovanka, whose powers of clairvoyance are on a par with those displayed by Professor Hubert "I hate it, I hate it" Clegg in *Planet of the Spiders*. Tegan betrays an uncanny ability to perceive many of the manifestations in *The Awakening* before the camera does. There's a perfect one in *Earthshock* ("Look!" / nothing happens / freighter explodes), and another in our old favourite *Resurrection of the Daleks* ("Look!" / nothing happens / Dalek materialises). There's an absolute bobby-dazzler in *The Five Doctors* ("Look!" / nothing happens / Doctor disappears from the floor of the TARDIS), followed later in the same story by another of equal brilliance (Tegan reacts in amazement / nothing happens / chessboard electrifies – an act of precognition tragically excised from *The Five Doctors: The Fiddled Edition*).

"TEGAN IS THE ONE TO WATCH: WEIRD, MAD, PRECOGNITIVE TEGAN"

PCS afflicts not only time-travellers: anyone forced to endure prolonged exposure to the Doctor may become susceptible (perhaps they're affected by his Ready Brek halo of Artron energy, or something? I really couldn't say). There's a splendidly precognitive "Look!" from Jack Tyler in the final instalment of *Image of the Fendahl*, followed by a shot of an empty corridor in which the Fendahl Core then fades into view. Visitors to the Exxilon City in *Death to the Daleks* have a terrible time of it: "Look!" cries Bellal, frantically drawing the Doctor's attention to nothing whatsoever happening to a wall, only a matter of minutes after a Dalek has urged its comrade to "Observe!" as the camera cuts to yet another electrified chessboard doing sod-all. (Possibly these hapless aliens have been thrown into this state of confusion by the previous cliffhanger, among the least dramatic in *Doctor Who* history: "Stop!" / cut to a shot of some kitchen tiles / nothing happens.)

PCS is also characterised by the useful knack of being miraculously conscious of the fact that something's about to explode. The spectacle of Adric gingerly reaching out to tap the buttons on the space freighter's Acorn Electron navigation pad in *Earthshock* is made doubly touching by the knowledge that, while he may very well be preternaturally aware that it's about to blow up, it'll take Tegan's superior powers to predict his own impending detonation. Bless.

Other physical symptoms include sudden attacks of precognitive inertia, of which a classic example is the overwhelming sense of premonition that prompts Vicki to stand stock-still for several seconds before springing into action in the haunted house episode of *The Chase* (to an untrained eye it looks almost as if she's awaiting a cue from the floor manager, but that obviously can't be the case). An extra at the beginning of the Atlantean marketplace scene in *The Underwater Menace* is struck by exactly the same syndrome, as is Captain Briggs at one point during that most heinously PCS-ridden escapade, *Earthshock*. Sarah Jane Smith is still suffering the after-effects by the time of *K9 and Company*, in which she and Brendan stand frozen in time at the beginning of one of the early location scenes, before they begin walking towards the camera in such a spontaneous fashion that the demands of that fickle mistress Dame Naturalism are thoroughly satisfied.

Precognitive symptoms can even be transmitted down telephone lines, as the Minister discovers to his cost in *Day of the Daleks* when he begins a phone conversation with the Brigadier before the latter has even said "Hello". And the Doctor himself isn't immune: on some occasions his timing deserts him completely. Trapped in the vortex in *The Three Doctors*, his first incarnation experiences dreadful trouble communicating with his other selves, almost as though his questions and answers were recorded several weeks earlier. And in *The Curse of Fenric*, the Doctor rushes into the bunker while unleashing one of his traditional histrionic cries of "Haaaaace!", before proceeding to do nothing at all for at least a minute, thus making a nonsense of his haaaaaste.

But Tegan's the one to watch: weird, mad, precognitive Tegan, who instinctively recognises a Gallifreyan entry-coder when she sees one, and who "never did trust those transmat things" even though she's never heard of them before. In her highly-attuned state she even predicts the Fourth Doctor's fatal impact with the ground a good half-second before her fellow companions. To the innocent eyes of Adric and Nyssa he's falling from the Pharos radio telescope in accordance with the laws of gravity; but to Tegan's heightened perceptions, he's hurtling to the ground as if rocket-propelled. As the Doctor himself might say: "Oh my gravitic anomaliser!"

THE FINAL TEST

WHAT CONNECTS:

1 The Quarks, the unseen Taran Wood Beast, the Pipe People, and a God of Ragnarok?
2 Rhos, Cherub, Binro, Trickster, Castellan, and Bazin?
3 Sir Charles Grover, Emilia Rumford, and George Cranleigh?
4 *The Ark in Space*, *Four to Doomsday*, *Terminus*, *Enlightenment* and no others (unless you include *Nightmare of Eden*)?
5 Baker, Salateen [pictured], Androzani, and Varl?
6 Teka, Kari, Lord Grayvorn, and a director of Daleks and Cybermen?

ANSWERS FROM LAST ISSUE:

1 The actors who played them (David Daker; Derek Deadman; Declan Mulholland; Neil McCarthy; Preston Lockwood) all appear in Terry Gilliam's *Time Bandits*
2 They all contain references to Alpha Centauri
3 The actors who played them were all related to *Doctor Who* regulars: Peter Craze (Michael Craze's brother); Jack Watling (Deborah Watling's father); Ian Hines (Frazer Hines's brother); Souska John (Caroline John's niece, in *Castrovalva*); John Ainley (Anthony Ainley's nephew, in *Attack of the Cybermen*)
4 They're all mentioned in stories prior to those in which they first appear (and in case you're wondering, the Minotaur is first mentioned in *The Space Museum*!)
5 They are all set on moons rather than planets
6 The actors who played them also voiced aliens in the same story: Gabriel Woolf (Horus); Mark Jones (Krynoid); Colin Douglas (Rutan); Tom Chadbon (Jagaroth Voices); Martin Gower (Bandril Ambassador)

Grayswandir

10th Planet

UNIT 36, VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX IG11 8DQ
Ⓣ 020 8591 5357 Ⓔ sales@tenthplanet.co.uk Ⓦ www.tenthplanet.co.uk

11 GUESTS IN STORE ON ONE MAMMOTH SIGNING DAY!
MEET THE STARS OF TWO GREAT PRODUCTS ON

SUNDAY 27TH APRIL 2003

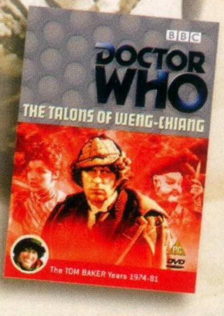
LOUISE JAMESON

JOHN BENNETT
TREVOR BAXTER
CHRISTOPHER BENJAMIN
JUDITH LLOYD
DAVID MALONEY

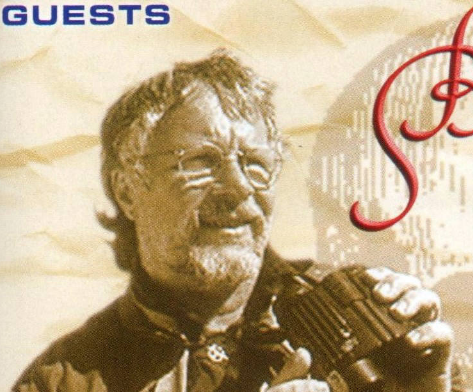
12 noon till 3pm, signing copies of
the new BBC DVD

THE TALONS OF WENG-CHIANG

Double DVD £19.99 + £1 p&p
Also on sale: official BBC photos
for only £8 + £1 p&p

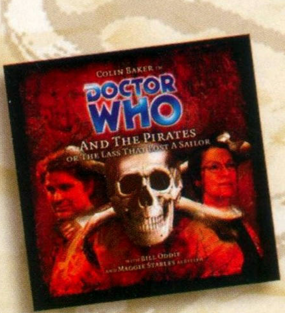

BBC
DOCTOR WHO
THE TALONS OF WENG-CHIANG
The TOM BAKER Years 1974-81
DVD

AND ON THE SAME DAY, VERY SPECIAL GUESTS



BILL ODDIE

Jacqueline Rayner, Nick Pegg
Barnaby Edwards and other
guests to be confirmed, signing
copies of the latest Big Finish CD

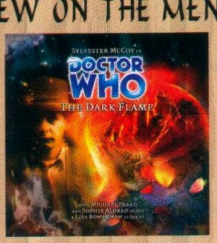

COLIN BAKER in
DOCTOR WHO
AND THE PIRATES
OR THE LASS THAT LOST A SAILOR
with BILL ODDIE
and MAGGIE STABLES as EVELYN

The Pirates

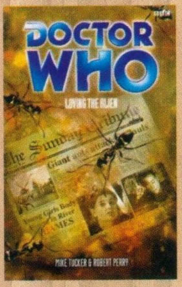
CD £13.99 + £1.50 p&p
Also on sale: official BBC photos of Bill
from THE GOODIES for only £8 + £1 p&p

STANDING ORDERS: Sign up now to all your favourite Dr Who products from Big Finish to BBC Videos, CDs and DVDs. All come signed and many ranges also come with FREE P&P and by being a standing order customer you could win major releases each and every month in our prize draw. *BE PART OF THE 'IN' CROWD AND SIGN UP NOW – DON'T MISS OUT!*

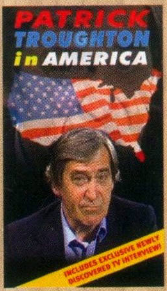
NEW ON THE MENU


Sylvester McCoy in
DOCTOR WHO
THE DARK FLAME

THE DARK FLAME
A limited number of copies will be available signed by **MICHAEL PRAED & LISA BOIWERMAN**
£13.99 + £1.50 p&p


DOCTOR WHO
LOVING THE ALIEN
MIKE TUCKER & ROBERT PERRY

LOVING THE ALIEN
Available now
Don't forget: sign up now for a standing order on BBC books past and/or 8th Doctor novels and your subscription comes with FREE p&p.
Priced £5.99 each.


PATRICK TROUGHTON in AMERICA
INCLUDES EXCLUSIVE NEWLY DISCOVERED TV INTERVIEW!

PATRICK TROUGHTON IN AMERICA
Video & DVD available now
Video £12.99 DVD £15.99
Reeltime will be re-issuing all their previous titles on DVD starting in April with **NICOLA BRYANT / GRAHAM HARPER**
Buy the DVD within its first month for a special price of £10.99 + £1 p&p
(£15.99 thereafter)

COMING ON MAY 31st

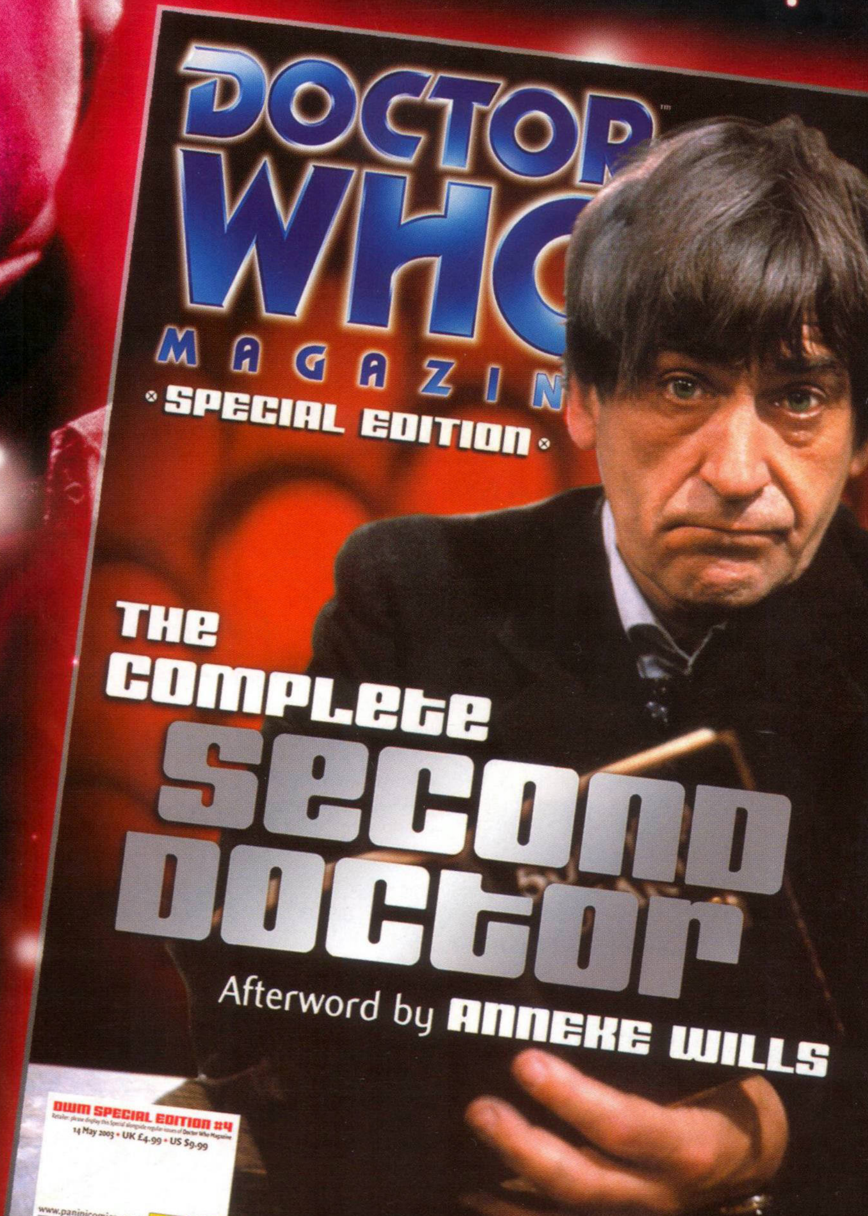
SARAH SUTTON
GEOFFREY BALYDON
JACQUELINE PEARCE
Three great actors all in store on the same day – what more can you ask? Sarah signs ***Creatures of Beauty*** (new from Big Finish), Geoffrey will be signing ***Auld Mortality*** the first in Big Finish's Dr Who Unbound releases, and Jacqueline will be signing her brand new ***Actor Speaks*** CD from MJTV.
MORE DETAILS NEXT MONTH

PANINI COMICS

"I DO TEND TO GET INVOLVED WITH THINGS..."

DOCTOR WHO MAGAZINE

• SPECIAL EDITION •


DOCTOR WHO
MAGAZINE
• SPECIAL EDITION •
THE COMPLETE
SECOND DOCTOR
Afterword by ANNEKE WILLS
DWM SPECIAL EDITION #4
Retailer: please display this Special alongside regular issues of Doctor Who Magazine
14 May 2003 • UK £4.99 • US $9.99
www.paninicomics.co.uk
PANINI COMICS

THE COMPLETE SECOND DOCTOR

Oh my giddy aunt! It's only an 84-page glossy DWM Special Edition dedicated to Patrick Troughton's time as Doctor Who, stuffed full of everything you'll need to know about Cyber-plots, kilted Scots, Zoe's frocks and Himalayan Robots!

- Brand new features from Andrew Pixley, Russell T Davies, Gareth Roberts, Steven Moffat, Gary Gillatt, Philip MacDonald and fandom's finest writers assessing the triumphs and disasters of each and every story!
- Addenda and errata for all of **DWM**'s Second Doctor *Archives*!
- Critical appraisals of the Second Doctor's adventures in book and comic strip form!
- A wealth of rare and previously unpublished photographs!
- An afterword by Polly actress Anneke Wills!

It's sure to disappear quicker than Season Four from the BBC archive, so make sure you don't miss out!

Available 10 April at WHSmith and all good newsagents ,priced £4.99!